PARAMOUNT PEP CLUB INC.

BOOK

PAUL GULICK

Paramount-Pep Club

(INCORPORATED)

A CLAN OF "GOOD FELLOWS"

485 Fifth Avenue, New York City

YEAR BOOK 1926

IT GIVES me the keenest pleasure once more to send my greetings to the members of the Paramount Pep Club and to express my sincere appreciation for the really great work which the club is performing in our organization. ¶ Not only is it of immense help to the corporation by its promotion of harmony and loyalty, but it has performed a really notable service in guarding the welfare of its members. I recently received some information of the club's activities which gave me a new insight into its work. I was surprised at the thoroughness of the organization and at the zeal with which the club functions in carrying into the daily lives of its members a new expression of that ideal which has made Paramount. ¶ To every member of the Paramount Pep Club I wish to extend my sincerest best wishes and hope that in the coming year you will achieve even greater success than in the past.

Adolph Zukor

ADOLPH ZUKOR

President of the Famous Players-Lasky Corporation and Honorary President of the Paramount Pep Club.

An Appreciation

PARAMOUNT PEP CLUB wishes to express its deepest appreciation to those companies and individuals whose advertising messages and expressions of good will appear in the pages of this Year Book. ¶ Grateful acknowledgments are also due to the many who have co-operated with the Editorial Staff by supplying photographs for reproduction: notably, the Bureau of Visual Instruction of the New York City Department of Education; Harry E. Holquist of Exhibitors Herald; Paul Gulick of Universal Pictures Corporation; Sam Palmer of Publix Theatres; Emanuel Cohen, Editor Pathe News. ¶ The Editorial Staff is especially indebted to the Rotoprint Gravure Company whose splendid reproductions of the star photos lend a distinctive artistic touch to this publication.

PARAMOUNT PEP CLUB, Inc.

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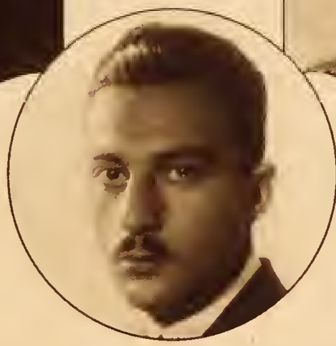

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1925—A Year of Progress

By Samuel Cohen

FOR Paramount Pep Club, 1925 stands out conspicuously as a year of substantial progress and fruitful achievement. It marks another glorious milestone in the history of our organization which celebrated its fifth birthday on March 5, 1926 with an elaborate Reception-Dance and Entertainment at the Hotel Astor.

To those who, in reading this, are learning of the Club for the first time, it may not be amiss to point out that Paramount Pep Club was originally created "to promote fellowship, encourage educational advancement, assist distressed members and boost loyalty to Famous Players-Lasky Corporation." These will continue to be the Club's fundamental aims and constant objectives.

The brilliant record during the twelve months of 1925 is studded with many innovations that have contributed mightily to the Club's sturdy growth. Under the forceful leadership of President Harry Nadel, and with the whole-hearted support and encouragement of the Board of Governors, headed by Eugene Zukor, the range of the organization's varied activities—social, welfare, athletic, educational and co-operative buying—was considerably enlarged, and several new projects were put into effective operation.

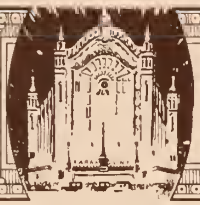
Of these, none has proved more useful and valuable than Pep-O-Grams, the Club magazine. This bright and lively periodical has united the members on a firm foundation of friendship and mutual service, while at the same time, it has helped create a spirit of harmony, good-will and co-operation that is of inestimable value to the Famous Players-Lasky Corporation. Pep-O-Grams, at the present time, is under the able editorial direction of Jay M. Shreck, and to him belongs a generous share of credit for making it a potent factor in Club affairs.

Another notable accomplishment was the inauguration of the Year Book. So enthusiastically was the 1925 edition received by members, advertisers and others, that it was decided to publish one annually. This 1926 issue deserves the thoughtful consideration of every one who has a friendly interest in the motion picture industry because it contains information that should be of tremendous value to exhibitors, executives and film fans.

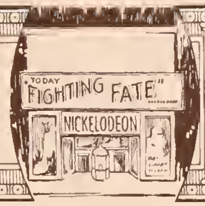
Within the limits of a brief article only the highlights can be emphasized, yet this review would be incomplete if mention were not made of the welfare and educational work that the organization has done and is doing among its own members. The officers and governors of Paramount Pep Club feel that true charity calls for as little publicity as possible, but in its quiet way the Club is assuming its share of this commendable work.

On September 22, 1925, a spirited election resulted in the selection of a new set of officers, headed by Palmer Hall Stilson as President, to administer the affairs of the Club during 1926. Mr. Stilson has been a constructive force in shaping the destinies of our organization. He was Vice-President in the last administration and his elevation to the presidency was in recognition of his indefatigable efforts and valued services.

If one may judge by its shining achievements in the past, then the future of Paramount Pep Club is one to look forward to with rosy confidence and hopeful interest.



The Motion Picture Theatre



By John F. Barry
Director Publix Theatre Managers' Training School

AT THE cross-roads of the world the new Paramount Building is rising. For generations yet unborn it will stand as a monument to the motion picture industry and as an everlasting tribute to the vision and genius of a leader. Here will be housed the palatial Paramount Theatre—the last word in that story of the motion picture theatre which has been in composition since the century started.

Broadway was crowded one recent noon as hundreds stopped to watch two giant cranes swing into place a mighty one hundred and forty-four ton mass of steel, one of the roof trusses of the Paramount Theatre. Remarked one in the crowd—"Those cranes could have lifted easily the entire structure of one of the early motion picture theatres and now they struggle to swing into place just one support of the modern theatre." That contrast symbolizes our story—the development of the motion picture theatre.

Every rivet hammered home in the structure of the Paramount Theatre is making firm in reality the fabric of a dream which thrilled the soul of Adolph Zukor when he was an exhibitor. Then he was looking far ahead into the years while the vision of others did not rise above the lowly roofs of dingy nickelodeons. Now the substance of his dream is being set in steel.

In 1910 Adolph Zukor as an exhibitor was among the few who made a sincere effort then to present pictures, bad as they were, in as attractive a way as possible. His theatres were clean, his film was in good condition and his audience was made as comfortable as limited equipment permitted. To protect his investment in a little theatre of that day he determined to give his full energy to the artistic development of the motion picture film. He realized that without such film, theatres as he dreamed them, would be only dreams.

The phrase, "the romantic growth of the motion picture" is all too familiar. But in justifying this phrase, attention has been given almost exclusively to what more easily appeals to the imagination—production of photoplays. The development of the motion picture theatre as such has been overlooked although its story is just as romantic. It, too, has the appeal of a personality. It is not simply marble and steel and mortar. It has a heart and a soul, a creed and a religion. While leaders pioneered and fought to make what was once a penny toy the giant creator of a new art, the motion picture theatre was the shrine of their achievements.

Now, a cathedral of entertainment is in the making — the Paramount Theatre — with its grand lobby one hundred and sixty feet long—its foyer of imported marbles and bronze, rare paintings and beautiful tapestries—grand staircases—the great promenade circling the upper part of the theatre with a motion picture Hall of Fame containing portraits and historical material of the more notable figures and achievements in the history of the cinema—its radio broadcasting station—its mighty stage with lifting platforms—its great organ with towering pipes—sparkling and gorgeous lighting effects which will enrich every smallest corner—brilliant colors that will blend in one great harmonious pattern. These are but a

Exterior view of one of the old time nickelodeons

few of those splendors of this mighty cathedral of entertainment which can be glimpsed in the dim light of a few dull sentences.

Within the foyer of the Paramount Theatre will be a panel in which will be set a stone from every country of the world. This is symbolic because nothing has done more to develop a common understanding among the peoples of the world than the photoplay. The celluloid film threading through the projection machines of the world is knitting into closer unity the peoples of every language. Indeed, the photoplay is their one universal language. This "Hall of Nations" will be a silent reminder that the peoples of the world have helped to build the monument whose tower will carry the Paramount trademark. For among the peoples of the world that trademark is accepted as a symbol. Their respect for the symbol has made possible the Paramount Building. The strength of the building is characteristic of the strength of their respect. When the chimes ring out from the clock tower of the Paramount Building, the eyes of thousands will turn to the largest office building clock in New York, whose hands will move on through the years as a reminder that the development of Paramount is keeping pace with progress.

The historical development which lead to such a climax cannot be traced in accurate detail. Its beginning is shrouded in uncertainty because its witnesses did not consider the beginning significant enough to justify careful attention. Then followed that period when the mushroom growth was so rapid and so widespread that the eye could not follow it. Recently the development has become so varied that in the scope of this short article it can only be glimpsed.

However, uncertain as is the early history, we know that the motion picture theatre had a fore-runner. You remember the Penny Arcade on 14th Street where you dropped a penny in the slot and applied your eye to a peep hole to watch a strip of pictures move twenty or thirty seconds? At that time scientists were experimenting to project a picture on the screen. Prior to 1899 there were less than one hundred projection machines in the country and the motion picture was used in vaude-

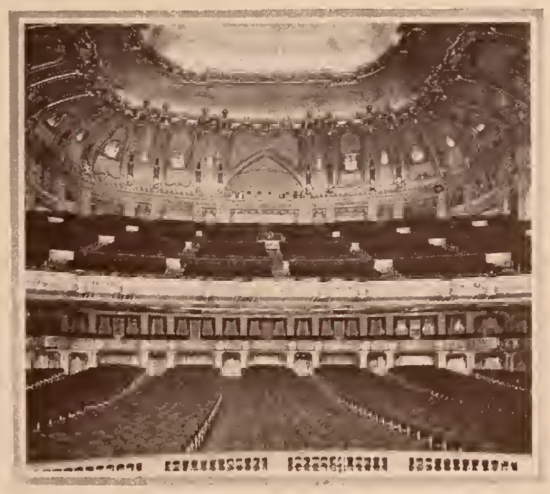
Palatial front of the Uptown Theatre, Chicago

PARAMOUNT BUILDING

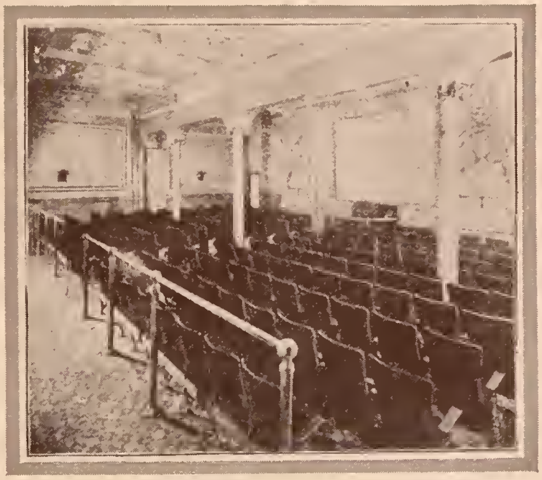
The new home of Paramount in Times Square, New York City. A mighty tribute to the silent drama.

ville theatres as a novelty whose entertainment value was the simple fact that pictures actually moved. About 1902 an empty store next to a penny arcade was rented and furnished with screen, chairs, a projection machine and a few hand-painted signs. Where the very first of these "motion picture theatres" was established is not certain. Some said New York, others credited New Orleans and others gave the glory to Chicago, Pittsburgh, Los Angeles or Norfolk, Va. Before the disagreement could be settled a nation-wide development was in full stride. During the years 1906 and 1907 motion picture theatres or "nickolettes" were spreading all over the country. Because they were only remodelled stores they should not be dignified with the name "motion picture theatres."

You remember the tiny entrance, the stuffy vestibule, the curtained-off auditorium, long and narrow with low ceiling and straight rows of uncomfortable seats, the dim uncertain lighting, the cheap flashy picture on a none too smooth canvas, the banging of a tuneless piano, the rattling of the shutter action from the projection booth, the stuffy air—hot in summer and cold in winter—and the strain-eyed audience huddled in the straight, stiff chairs. Here and there crude plaster decorations about the



Auditorium of Chicago's de luxe theatre, the Uptown



Drab interior of "nickolette" of twenty years ago

box office carried a circus touch and the more daring exhibitors added a few electric lights which only served to make the plaster decorations seem more ugly. Patrons almost welcomed the notice on the screen *"All those who have seen the picture will kindly pass out."* For even the bravest after such an ordeal endured for the sake of entertainment could not disobey such an invitation.

The next step in the development brought more seats, further attempts at decoration, more circus display—but even then there were only oversized rooms with meagre equipment. In 1912 the Lyceum Theatre, New York City, was leased to show "Queen Elizabeth" and the motion picture for the first time is in the setting of a real theatre. Gradually once famous legitimate theatres were remodeled into motion picture houses. The remodeling was not very extensive. Temporary booths made of sheet metal or asbestos-lumber were set up in the now abandoned gallery and there was a feeble attempt to arrange the lighting so that the screen would be protected. But every improvement was temporary in character because the photoplay still seemed even to the most confident only a temporary fad.

But the time came—and came rapidly—when the popularity of the motion picture de-

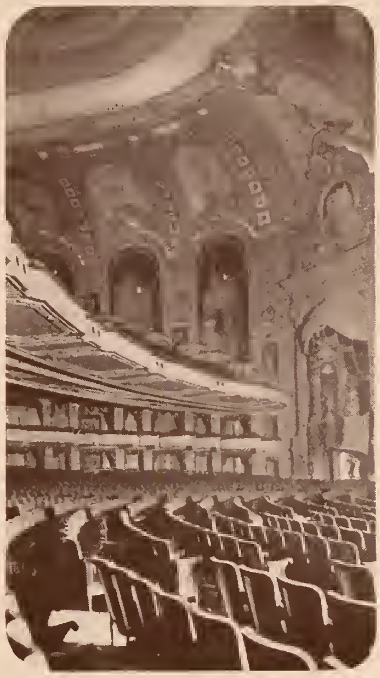
Grand sweeping staircase of the Metropolitan Theatre, Boston

manded theatres designed for the express purpose of showing motion pictures. An outside influence helped to determine this step in development. In the make-shift "store shows" had occurred disasters, collapses and fires. This prompted municipalities to establish very strict regulations for the building of theatres. These regulations made the motion picture theatre a legally recognized entity. At that time the stringency of the revised laws might have seemed like a handicap, but they resulted in notable improvements in construction and design, and the invention of many appliances and equipment which tended to the safety and comfort of patrons. How strict the building code is even now concerning motion picture theatres is evident from the fact that in the building code of New York City nine pages are devoted exclusively to the theatre, while all other classes of construction combined have only forty-three pages. In the code published by the National Board of Underwriters the theatre is allotted twenty-eight pages out of one hundred and nineteen. Such strict regulations concerning theatre construction centered the attention of the leading architects of the country on a unique problem—a theatre especially constructed for motion picture entertainment. The fact that so many great architects concentrated on this one problem developed a perfection of technique in design and construction which is not excelled now by any other type of structure.

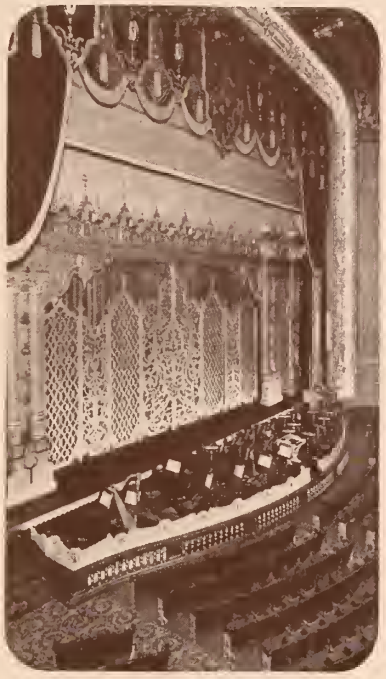
The builders of motion picture theatres had very little to use as a guiding precedent. Nor did they have in existing theatres any artistic model, for with the exception of the old Madison Square Garden with its splendid theatre there were few theatres until that time that were worthy to be considered as works of art. Their architectural inspiration had to be furnished by every type of structure which enriched the architecture of the world. After the mushroom growth of countless store shows people began to speak their confidence in motion pictures in the symbols of real estate, brick and mortar. Then came the first great motion picture theatres—the Strand, New

(Continued on page 13)

Spacious lobby of the Tivoli Theatre, Chicago



AUDITORIUM
TIVOLI THEATRE—CHICAGO



AUDITORIUM
CHICAGO THEATRE—CHICAGO

GRAND LOBBY
UPTOWN THEATRE—CHICAGO

PROSCENIUM AND STAGE SETTING
UPTOWN THEATRE—CHICAGO

HAROLD LLOYD

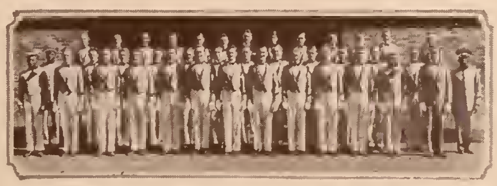
King of laughter, now releasing his comedy gems thru Paramount. "For Heaven's Sake!", see that picture!

The boy who didn't know how to quit—this, in brief, sums up the colorful career of Harold Lloyd. The rise of this modest, unassuming American youth from the obscurity of a Nebraska farm, where he was born in 1893, to world-wide prominence, is studded with many of the characteristic experiences typical of an Horatio Alger hero. In his upward climb to film fame and fortune, the bespectacled comedian sold papers and popcorn, ushered, did odd bits in stock, and worked as a movie "extra" for $3 a day. Twelve years ago, Lloyd appeared in his first comedy. It was a crude affair, judged by today's standards, but it captured popular favor. He continued to make more of them; his salary jumped to a hundred and fifty dollars a week; the future looked exceedingly rosy. Then Fate stepped in and dealt him a staggering blow. He was posing for some "still" pictures in a Los Angeles photographic studio seven years ago, when a supposed property bomb exploded in his hand. He was blinded and for a time his life was despaired of. But his fighting spirit was aroused and he came through the torturous ordeal. When he emerged from the hospital, he started in to produce the comedies that have made him the brightest star in the Hollywood heavens.

Cheerful courtesy characterizes the service personnel of the modern theatre

York City, the Stillman, Cleveland, and the Central Park, Chicago. The latter was opened in 1916 and was the first corporate house to bear the name that is a symbol of quality in theatre operation, "Balaban and Katz." This had a forerunner. In 1908 the combined savings of the Balaban family and the Katz family secured a store show with a false front on the west side of Chicago. It seated 102 people and was called "The Kedzie Theatre." In 1908 a $15,000 theatre called "The Circle" was opened as the best motion picture theatre in Chicago. Following the Central Park in 1916, came the Riviera, the Tivoli, the Chicago and the Uptown to place Chicago first in its prided possession of the world's leading collection of de luxe motion picture theatres.

With the same persistence that characterized the spread of store shows real motion picture theatres were erected all over the country. In metropolitan cities palatial picture houses and sky scrapers which are the crowning glory of mighty theatres below had a prominent place on the main thoroughfares of the leading cities of America. Even smaller communities began



Staff of the Metropolitan Theatre, Boston

to boast of modern theatres whose attractiveness and architectural perfection are a source of pride to the community. Everywhere the motion picture theatre has by this time become a potent factor in the architectural development of communities.

At this time in the big cities a sweeping change is under way. Several thousand smaller theatres will be replaced by a few hundred great neighborhood houses with adequate parking space for cars. The progress from the store show development has been so rapid that at this time more than twenty percent of our theatres may be classed as modern in every respect. Authorities in the building world estimate that some hundreds of millions will be spent this season alone on new motion picture theatre buildings and the up-to-date equipment and renovation of the far-flung group of modern picture play houses. At the present time there are about 18,000 motion picture theatres in the United States of which about 1300 are first run theatres in cities of over 25,000.

The extent of the development of the past fifteen years is best appreciated by a series of contrasts. Today five thousand people listen enraptured to the great fifty piece symphonic orchestras or the $75,000 organs of the metropolitan theatres. Fifteen years ago the rattling ting-tong piano battered out its accompaniment. Today thousands gather on national holidays while the program stimulates the national spirit and a better appreciation of its significance.

(Continued on page 17)

mighty, never failing force that fulfills the entertainment needs of millions of people and the finest theatres throughout the world . . .

If it's a Paramount Picture - it's the Best Show in Town.

GLORIA SWANSON

A glamorous personality, a shining star of the screen. Her latest is a luxury love-drama, "Fine Manners."

Gloria Swanson was born in Chicago, Illinois, and was educated in that city and in Porto Rico. Her father was the captain of an army transport vessel, and Gloria spent a good many of her early years traveling with him. After the family settled down in Chicago, Gloria, at her own request, was sent to an art school. But the future screen star soon tired of trying to get the right perspective of her drawings and left to finish her education at the normal school. At that time the Essanay studio in Chicago was one of the largest in the country. Visiting the place one day with her aunt, Gloria was approached by a director who was attracted by her beauty. More in fun than anything else Miss Swanson accepted his offer to play a part in the picture he was about to make. She revealed exceptional ability even then, and this coupled with the fact that she photographed well, decided her future. After she had appeared in a number of Mack Sennett comedies and several successful Triangle pictures, Cecil B. De-Mille offered her a dramatic role in one of his productions. She readily accepted, and from that time on has advanced by leaps and bounds to the top of the screen ladder. Miss Swanson is five feet, two inches tall, has dark brown hair and brown eyes.

Fifteen years ago respectable citizens paused before the nickelodeon, glanced furtively up and down the street and then slipped into a dingy hole in the wall for their holiday entertainment. Today theatre staffs of over two hundred carry on the operation of palatial houses with military accuracy. Fifteen years ago the old-time showman might have had an assistant or two, but he preferred to sell the ticket, collect it at the entrance, drop the nickel into the player piano, and then hurry up to help the projectionist crank the machine. Fifteen years ago stiff, straight back chairs could add no comfort to the patrons' theatre hour. Today the attention given to perfecting the smallest detail of the comfortable theatre chair equals that given to the entire equipment of the old nickelodeon. Fifteen years ago the foul air that was hot in summer and cool in winter and regulated only by a few electric fans which only churned the sour air, justified attacks against the unsanitary condition of the nickelodeon. Today great heating, cooling and ventilating systems make the air-conditioned atmosphere of the theatre unequalled. Fifteen years ago the average exhibitor was either a florid-faced ex-circus showman or one of a hundred untrained tradesmen attracted by the possibility of quick revenue on small investments. Today theatre management is a specialized profession whose technical details can be mastered only through careful study by a fine type of man power which is devoting itself to what is recognized as a dignified career of helpful service. Fifteen years ago, a visit to the "motion picture theatre" was characterized as a "stride on the downward path to perdition." Today our leading citizens from the President down pay tribute to the moralizing influence of the motion picture theatre. The contrast of financing is even more startling. Today a single theatre chair of the modern theatre costs almost as much as the week's film service of the early theatre. The cost of electric signs, marquees and display boards equal what would have bought a small chain of pioneer store shows complete. There was a time when complete equipment cost $1500, while today the cost of such equipment for the larger sized house is $150,000.

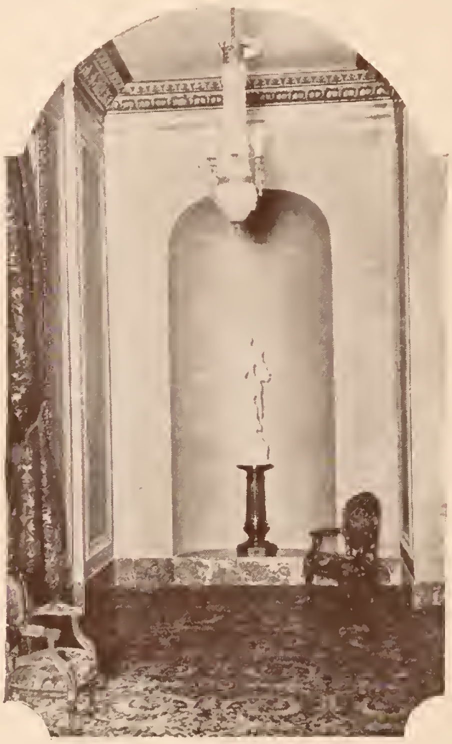
The leading motion picture theatres now rank with the most imposing structures in every community. All the arts—painting, music, sculpture and architecture—combine to complete their beauty. Those who do not understand the motion picture theatre have been puzzled by the architecturally splendid structure, the palatial foyer, the luxurious touches which typify the leading theatres. Impatiently they ask, "What is all this for?" The complete answer comes from the realization of the part played by the motion picture theatre in the daily lives of its patrons. Not a single touch of beauty is added through any vainglorious attempt at show. There is a practical "reason why" for even the shade of pink in the tiny cove light. Critics of other days wondered why great cathedrals of Europe showed such masterful touches of art in little corners that were practically unseen. Such critics were ig-

Great symphonic orchestra of the Metropolitan Theatre, Boston

norant of the spirit of those who built cathedrals. There is a similar spirit and understanding in the minds of those who vision our motion picture theatres.

Understand why patrons visit the motion picture theatre and you understand why architects plan as they do. People come to the motion picture theatre to live an hour or two in the land of romance. It is "their" theatre. They seek escape there from the humdrum existence of daily life. Civilization has crowded from their lives other places where formerly they could get mental rest and imaginative release. Even the fire-side has been replaced by unromantic radiator pipes. However, people realize with gratitude that for a small charge they can be picked up on a magic carpet and set down in a dream city amidst palatial surroundings where worry and care can never enter, where pleasure hides in every colored shadow and music scents the air. Watch the eyes of a child as it enters the portals of our great theatres and treads the pathway into fairyland. Watch the bright light in the eyes of the tired shop girl who hurries noiselessly over the carpets and sighs with satisfaction as she walks amid furnishings that once delighted the hearts of queens. See the tired toil-worn father whose dreams have never come true and look inside his heart as he finds strength and rest within the theatre. There you have the answer why motion picture theatres are so palatial. Here we have an institution of recreation and rest, of imaginative release, all in the spirit of playland. Here is a shrine of democracy where there are no privileged patrons. The wealthy rub elbows with the poor—and both are better for this contact. Do not wonder then at the touches of Italian Renaissance, executed in glazed polychrome terra cotta, or at the lobbies and foyers adorned with replicas of precious masterpieces of another world, or at the imported marble wainscoting or the richly ornamental ceiling with motifs copies from the master touches of Germany, France and Italy, or at the carved niches, the cloistered arcades, the depthless mirrors and the great sweeping staircases. These are not impractical attempts at showing off. All these are part of a celestial city—elements that make up the atmosphere of a palace to stimulate the imagination of tired minds and re-create the strength of weary hearts that hurry from the hum-drum business of the

An inviting corner in the Chicago Theatre



An artistic niche in Shea's Buffalo Theatre

(Continued on page 21)

ENTERTAINMENT
and
NATION-WIDE ADVERTISING

To roll up all the fame of the entertainment world in one great big word and make that word mean supreme quality to a whole continent is the job of Paramount's ceaseless advertising campaign.

This is a worthy public service since it gives everyone a simple guide to a good time without waste of money.

It has been the privilege of the Hanff-Metzger organization to cooperate with Famous Players-Lasky Corporation in this great task since 1917.

HANFF-METZGER,
INCORPORATED

The first Lease-Signer in the new Paramount Building

Our future home will be the 20th floor.

"At the Cross-roads of the world, too!"

THOMAS MEIGHAN

An ever popular favorite, admired as the "good luck" star. Winning new laurels in "The New Klondike."

Thomas Meighan's parents hoped that he would become a physician, but they have no cause to regret his decision to adopt first a stage and later a screen career. As a film star of the first magnitude, whose clean, wholesome, optimistic pictures spread sunshine and cheer to millions of people all over the world, the genial Tommy is doing a thousand times more good than he could possibly have accomplished as a great physician. Tommy is an Irish-American, born in Pittsburgh, Pa. It was there he made his stage debut, as an extra man in "Mistress Nell." His progress was rapid, and he was soon playing leads with some of the biggest stars of the stage. He achieved a tremendous success in George Ade's play, "The College Widow," which was as enthusiastically received in England as it was in America. London also saw him in George M. Cohan's play, "Broadway Jones." After his return from abroad, Tommy was offered his first screen role in "The Fighting Hope." From that day on he has remained a loyal motion picture actor. Today he is one of the bright, shining stars in the Paramount organization. Tommy is married to Frances Ring, who was formerly a talented stage star. He is six feet, one inch tall, has dark wavy hair and blue eyes, and weighs 180 pounds.

Gus Edwards' extravaganza "The Garden of Girls" presented at the Rivoli Theatre, New York

world. The architect has mastered the psychology of the theatre-goer. He understands the patrons' love of adventure and with deft touches can excite the spirit of romance. Those who emphasize the cultural influence of the screen should realize that if the touch of the arts can make us better, then long before the patron has viewed the screen, his entrance to the theatre has left him better for the coming because he has felt the warm touch of the arts.

The very entrance arouses the patrons' spirit of adventure, for the graceful lines of the theatre are in contrast to the cold straight commercial lines of near-by buildings. The lobby is so designed that waiting patrons get a fascination that makes waiting a pleasure—rare paintings, impressive statuary, costly rugs and beautiful tapestries, the spaciousness of great magic vistas whose very sweep is alluring. Even the electric signs that for the early theatre were designed by tin-smiths are now carefully studied to blend with the architectural treatment of the whole. Every touch awakens pleasurable expectation. The great stairways are genuinely enticing and carry an irresistible invitation to upper levels that coax a patron to rise, where an ugly staircase would threaten only a tiring climb.

How complete the equipment is, is evident from the fact that the modern motion picture theatre stage contains more control switch circuits, dimmers, stage arc and incandescent pockets, cradle lights, switch lights, floor and spot lights than the average operatic, drama or variety stage.

Where, in the field of architecture, can we find a closer approximation to a structure whose every detail answers more completely

(Continued on page 25)

John Murray Anderson's picturesque presentation "The Gypsy Follies"

POLA NEGRI

Vital, tempestuous, alluring, justly named "empress of emotion." Watch for her in "Good and Naughty."

Pola Negri's real name is Appolonia Chalupez. As this name was too long and too difficult to use for professional purposes, she abbreviated the Appolonia to Pola and chose "Negri" as her surname because of her great love for the Polish translations of the Italian verses of Ada Negri. She was born in Bromberg, Poland. Her father died when she was six years old, leaving her mother practically penniless. However she attended school until she was sixteen years old then entered a dramatic school in Warsaw and completed a three year course in one year. Her first stage appearance was in "Sodom's End," a play written by Herman Sudermann and produced at Kleine's Theatre in Warsaw. She scored an instantaneous hit and thereafter flitted from one stage triumph to another. It will probably surprise the general public to learn that Pola made her screen debut in a picture in which she not only had the principal role, but which she wrote, directed and produced as well. She called it "Love and Passion." Despite obvious technical deficiences, the film created considerable of a furore. Later the UFA company in Germany engaged her for a series of pictures, and it was her success in these foreign photoplays that won her a contract to star in Paramount pictures.

Side view showing the spacious auditorium at the Plaza Theatre, London, which accommodates daily thousands of patrons.

a definite purpose than does the motion picture theatre? It is a master art that can rip out an old-fashioned store and the ugly buildings behind, and then on limited space create an edifice whose details are measured to the tenth part of an inch and yet in the measuring, room is left for imaginative touches. Master architects of other centuries were not cramped for space. They could construct with a generous hand and were not forced to consider dividend returns on money invested. The architect of the motion picture theatre who is building on ground whose value per foot represents a small-sized fortune faces a serious problem in economics. He must keep a delicate balance between the original cost plus operating expenses and the possible capacity gross. The very variety of the plots assigned require individual planning for every picture theatre. Despite such handicaps the motion picture theatre is an architectural gem.

It has been said that theatres have a personality. That personality has its most effective expression in those who make up the theatre staff. They give a human touch to it all. They bring life to the cold marble and give a voice to the great empty spaces. Their courtesy impresses the fact that the patron is a guest. They are the hundred hosts who welcome. Their very gestures are courtly. Every member of the staff realizes that his position is not one of servility. He is the personal representative of the company in its dealings with the public, adding cheerfulness and intelligence to his service. The discipline of the staff is as strict as that of a battleship. Their very smile has the warmth of that something which makes human relationship so indispensable. If the architecture of the theatre has a bettering influence on theatre patrons, then the clean manhood of those who are the theatre hosts has an even better influence. Masters can work on bronze and marble and stone but never achieve what ideals can effect on the character

Close-up of the ornate and delicate workmanship of the organ groove at the Plaza Theatre, London. This organ was installed at a cost of 15,000 pounds or approximately $70,000.

Motion pictures are enjoyed even in the far-off jungles of Java.

The smallest cinema theatre in the world, situated in the sparsely populated territory of Meriac, Victoria, Australia.

(Above) *A typical Japanese picture audience.*

Teatro Rivoli, Mexico City

(Right) *A modern motion picture theatre in Kansai, Japan.*

of clear-eyed, clean-cut young men who have devoted their lives to a service that is noble. The service personnel of our great theatres are their richest possession.

The structure is only the setting for the entertainment—and in planning that entertainment, a new art has developed. Entertainment depends so much upon individuality and personal guidance that it cannot be mechanically standardized. Each week a program must be built up according to the psychology of the season. The way that national and civic holidays are commemorated in the theatre is the best evidence of the individual guidance that is necessary.

The motion picture is the silent drama, but music has made it eloquent. Have you seen the great audiences of a palatial theatre—the rows and rows and rows of upturned faces—thousands listening breathlessly, eager-eyed, intense, while the great symphony orchestra fills the mighty structure with the strains of an overture from Wagner? Or on a national holiday have you tried to check your emotions as the same great orchestra renders perfectly a martial strain that sent the warriors of a nation out to conquest down through the years? And can you say after all this, that those thousands do not pour from the theatres with a better appreciation of the significance of that national holiday, with a new-born pride, and with a stronger ideal to live up to what it is that makes us better citizens? There is a magic in it all and yet practical vision is responsible—what we have today would not have been without sacrifices and tireless efforts of those who never turned from a vision.

Spread out your imagination and realize that although our country has the majority of the great motion picture palaces, that the rest of the world is following fast. Outside of the United States and Canada there are approximately 25,000 motion picture theatres and some are thoroughly modern. Australia has its Prince Edward Theatre and its Capital Theatre in Melbourne; London has its beautiful new Plaza Theatre and Paris its remodeled Vaudeville Theatre; Japan has its Kabuki-Za seating 4,000. The Chinese coolie, the Russian peasant, the cowboy of the Argentine, the South African diamond digger, the rubber plantation workers in Brazil, the camel drivers of Arabia, and the European peasants are among the millions taking their entertainment through the photoplay. But very few of their theatres are as modern as we see them in America. Theirs are from ten to fifteen years behind the present stage of the development here. But the motion picture theatre as we have it in America is just as indispensable elsewhere. What then of the future? While America is dreaming wonderful things, and visualizing marvelous projects, realizing that even the great past and the present are but stepping stones to something finer and better, the rest of the world will keep pace. For the theatre is essential everywhere.

Someone has said, "Americans should learn to play more and set aside some of the Puritanism which has stifled the desire to play." The motion picture theatre is an answer. The need of relaxation, diversion and amusement is as old as mankind. The wealthy can meet this social need with other amusements that can be bought with wealth. But for the majority the motion picture theatre is indispensable. It is stabilizing social life by meeting a social need in an environment of cleanliness, dignity and beauty. Any business which satisfies a keen human craving at a reasonable price can never fail. Motion picture entertainment is founded on a human desire second only to the desire for food. The wholesome gratification of that desire is succeeding—the great motion picture theatres are monuments to that success.

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MISSOURI, ST. LOUIS
OPERA HOUSE, DETROIT
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RICHARD DIX

The fastest stepping comedy-drama male star on the screen today. Wait till you see him in "The Quarterback."

Richard Dix was almost born in Los Angeles, California. His parents moved from that city to St. Paul, Minnesota, just six weeks before his birth. Richard received his education in Minnesota, graduating from the St. Paul Central High School, where he studied to be a surgeon, the wish of his father. At school, he divided his spare time between sports and dramatics. He appeared in almost every play produced by the school. Just before he finished high school, he saw his brother, a surgeon, perform three operations. The sight of blood sickened him; then and there, he became convinced that he was not cut out to be a doctor. Dix attended the University of Minnesota for a year, then left to take a job in a bank. Tiring of this, he tried his hand in an architect's office. But his heart and mind were set on a stage career, and after a course in dramatics at an evening school, he got a job with a local stock company. Then followed a year in New York with various stock companies, after which he headed for Los Angeles. He became leading man for the Morosco Stock Company, and his success with this organization attracted the attention of the movie producers. His first film proved him to be a sterling actor and he soon rose to stardom under the Paramount banner.

Roster of Past Officers, Members of the Board of Governors and Committee Chairmen

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Year	President	Vice-President	Treasurer	Secretary
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1922-1923	Eugene J. Zukor	Melville A. Shauer	Edward A. Brown	Bert Wiener
1923-1924	Melville A. Shauer	Harry A. Nadel	Edward A. Brown	Emma Peters
1924-1925	Harry A. Nadel	Palmer Hall Stilson	Joseph A. Walsh	Evelyn O'Connell

BOARD OF GOVERNORS

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		Florence McGovern	

*Chairman of Board   †Resigned.   ‡Elected to fill vacancy.

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Year	Year Book	Athletic	Co-operative Buying	Entertainment
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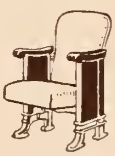
1923-1924		William S. McIlvain	Bert Wiener	Jerome Novat; Joseph R. Wood
1924-1925	George M. Spidell	Claude B. Keator; Charles L. Gartner	Thomas Walsh	Joseph P. McLoughlin

Year	Finance	Membership	Publication	Thrift
1921-1922	Norman Collyer	William Sussman	Charles E. McCarthy	Robert C. Montgomery
1922-1923	Henry S. Jacobs	Arthur J. Dunne	Glendon Allvine	Robert C. Montgomery
1923-1924	Palmer H. Stilson	Jack Roper	Charles L. Gartner	Robert C. Montgomery
1924-1925	Edward A. Brown	Henry P. Gray	Morton B. Blumenstock	Robert C. Montgomery

Year	Welfare	Annual Reception	Bulletin	Rules	Librarian
1921-1922	Sara Lyons	Edward A. Brown			
1922-1923	Florence McGovern	Eric C. Norrington			Arthur Haupert
1923-1924	Tess Aronstamm	Palmer H. Stilson			
1924-1925	Irene Sullivan	Joseph P. McLoughlin	Scott Lett	Jack Roper	Henry Spiegel



Reel Dollars and Sense

By Richard W. Saunders
Comptroller Famous Players-Lasky Corporation

ALTHOUGH the amusement business is one of the oldest in history, it is only in recent years that it has taken its position financially among the recognized industries of the world. There has been something about it which failed to appeal to the conservatism of the banking fraternity. The speculative side of the business seemed to give it instability. There is undoubtedly an element of risk which will be readily realized when one considers the number of plays produced each season and contrasts this figure with the moderate number of those which can be classed as successful.

The fact that when a play was successful it made profits which would out-weigh possible losses on other plays, and that there was throughout the amusement world a general law of averages which made for financial strength, was one that the banker had hitherto failed to understand. But what really won the victory over his conservatism was the splendid manner in which certain of the prominent companies built up proper organizations along recognized industrial lines.

So it is not surprising to learn that when the Motion Picture first came upon the scene, it was not regarded in any way as a proper basis for public finance and was looked upon more or less as a toy in which public interest would soon cease. Many other devices have appeared in the past and shown similar possibilities which have lived their little day and have been entirely forgotten.

In this particular case, however, the Motion Picture had something which the world wanted and needed permanently. As a result, treading carefully along the same lines that all other industries have had to follow, but proceeding somewhat more swiftly than many others, it expanded in its field of effort and has now grown into a financial position that enables it to compete with other industries in its need for money to further its progress. At first the sums necessary were small although they seemed exceedingly large to the men who invested them. The first production companies and the first theatres were the best that the finances of their backers could enable them to construct. As soon, however, as public favor supported the companies and the theatres with their patronage, then it became possible through the financial strength that resulted to achieve the splendid heights that they have reached today.

Of course, there is a gradual process of evolution going on today. Some production companies are in the initial stages, others have achieved a fair measure of success, others appear to be getting stronger every day, and mergers of important companies which makes for increased strength, are made from time to time. All these companies depend for their success upon the extent to which their product meets the popular favor. The individual investor should therefore use the greatest care in investing in any securities of the various companies, selecting only those of companies solidly entrenched. The same rule applies as to all investments, "Look before you leap and choose wisely."

An amazing thing from an Accountant's

(Continued on page 33)

BEBE DANIELS

Beautiful, bewitching, with a sunny smile and a breezy comic style. At her best in "The Palm Beach Girl."

Bebe Daniels was born in Dallas, Texas, and is a descendant of a royal Spanish family. Her mother is Spanish, her father is Scotch. Her maternal great-grandfather was Governor of Colombia, and her grandfather was the American Consul at Buenos Aires for a number of years. True to her Spanish descent, Miss Daniels has very black hair and eyes. She was only four years old when she made her stage debut This was with a repertoire company playing Shakespearean dramas. Later she appeared in child roles with the Belasco Stock Company. Her screen career began at the age of eight and for a time she played child parts for Selig. Then followed more years of stage work, after which she returned to motion pictures in a series of comedies opposite Harold Lloyd. Cecil B. DeMille saw her in these comedies and at once selected her for leading parts in his productions. She rose rapidly and is now a Paramount star. Miss Daniels is five feet, five inches tall and weighs about 120 pounds. She is very athletic, being an exceptionally good rider. Incidentally, she has a fine sense of humor!

standpoint is the manner in which new industries evolve new phases of accounting to meet their needs. As one looks back over the history of the early development of motion picture corporations, the reasons for reaching certain methods are more clear. We see the struggling producer in competition with many others trying to have his pictures shown in as many theatres as possible; we see the method of selling by State Rights in use, which of course is a common method in the development of all new schemes; we see distributing organizations being formed or franchises being granted in different parts of the country, and finally the larger companies are seen establishing their own offices in all the important key cities. This is the development of distributing methods keeping pace with the growth in the industry.

With this went many other methods such, for example, as the furnishing of accessories, billboard advertising, small hand bills, and as a further step, the development of exploitation. From this to local and then national advertising was but a further step forward. And all were made possible through the financial success of the material in which the company dealt.

One of the most important of accounting innovations is the manner in which negative costs are written off monthly thus making it unnecessary for a picture company to revalue its inventory. Based upon a study of the average manner in which rentals are received, the negative cost is written off in a corresponding ratio. Ninety per cent is thus charged off the first year after release and ten the second year, so that all the cost is absorbed in two years.

Another factor of great financial importance is that the contracts with exhibitors usually are as great in money value as the inventory. In other words the product is sold largely before it is made.

To anyone unfamiliar with the motion picture industry, the first necessity would be to understand clearly the three great divisions—Production, Distribution and Exhibition, into which the industry naturally falls. Each one of these has its financial necessities but they are all of them different and have to be analyzed and clearly understood separately.

The Production Department is the most interesting from the viewpoint of an outsider, dealing as it must do with the plays and players who actually make the picture which is to appear upon the screen. The "rights" to make a play may cost a considerable sum of money and here, let it be said in passing, is a tremendous benefit which the industry has bestowed upon authors. More than once, a play or book which has been moderately successful will be bought for picture purposes and turn out to be most successful. There are also many writers employed who specialize in scenarios and have attained a high degree of skill in their development.

A large corporation which has assigned in its budget a certain amount of money to be spent in production has an entirely different financial problem than the small company which has to finance each individual picture, sometimes by putting up the negative for security. More than one picture has been partly made when the funds became exhausted and the part already taken, being abandoned, became of no value. It is a long distance from the time a picture could be made for $20,000 and today when the average is well around $250,000. As pictures compete with each other to a large extent, the smaller company is heavily handicapped at the outset unless it is in possession of ample funds. This handicap is also reflected in the fact that should a picture for some reason not be as successful as anticipated, a larger company can absorb the loss in revenue which would probably result in the complete failure of a smaller company where the success of each individual picture is almost a necessity.

(Continued on page 37)

ADOLPHE MENJOU

Suave sophisticate, perfect boulevardier, gay philanderer. To star in Michael Arlen's "The Ace of Cads."

The popular impression that Adolphe Menjou was born abroad is erroneous. Menjou is American to the core, born in Pittsburgh, Pa., of French parents. He was educated at Culver Military Academy in Indiana and at Cornell University. At the latter institution he studied to be a mechanical engineer, and, though he completed the course and received his degree, he has never done any work along that line. The acting bug bit him while he was still at Cornell where he was a member of the theatrical society. Incidentally, he wrote what proved to be one of the most successful college plays. During the two years immediately following graduation, he divided his time between the stage and the screen. As early as 1912, he made his film debut in a Vitagraph picture. He also played in stock in Cleveland and later toured the country with a vaudeville sketch. Menjou enlisted as a private when the war broke out, and was discharged with the rank of captain. Charles Chaplin gave him his first big opportunity in "A Woman of Paris." Menjou scored a personal triumph in this picture and jumped into popular favor overnight. He is now starring in Paramount pictures exclusively.

Further financial considerations must be foreseen and provided for in the casting of the play, in the purchase or rental of the various properties that go to furnish the various scenes, in the rental of studio space, the use of electric light and the possible charge for location with the necessary transportation thereto. It is a serious proposition to make a picture, requiring the highest degree of directorial skill and well selected cast together with an appealing story. One cannot but reflect sadly upon the movements which arise from time to time throughout the country for the formation of production companies which through the use of amateurs are intended to uplift the industry to some new and mythical higher standard. Financing such movements would be a waste of money, and it is hoped that a recognition of this will eventually cause such suggestions to meet with the chilling reception which they deserve.

There are also arising from time to time production companies who try to enlist local enthusiasm in either a picture to be made in the vicinity or in the erection of a studio or some other similar device to lure the money of local capitalists into the enterprise. To anyone having a knowledge of the picture industry, such attempts seem so childish that they should not be able to accomplish much in the way of inducing capital to invest, but experience has shown otherwise in a number of instances, and it is well to emphasize the fact that such schemes have practically no chance of success outside of the locality itself. Investment in them would simply be throwing away money.

Another feature that bankers were slow to appreciate was the fact that enormous salaries were necessary to stars and to directors. This, however, is based upon the law of supply and demand. The public insists upon seeing stars and as their number is not great it results in their being able to obtain weekly incomes which to financiers seem entirely without justification. The only remedies would be either to induce the public to look at the play rather than the star or to increase if possible the number of stars. Strange to say, however, notwithstanding the fact that hundreds of young men and young women are tried out every year, there are very few annual additions to the star list. It generally happens that a new star arises through exhibiting unusual skill in some part which gives her a real opportunity to show herself. There is required a combination of good looks and ability to act, which apparently comes only in a few cases. The camera is relentless and many beautiful faces off the screen do not show to advantage on the screen itself.

The next division, that of Distribution, is for the purpose of taking the production as it is finished in the studio and placing it in the hands of exhibitors for actual showing. The larger companies today are building standardized exchanges, as they are called, with the film vaults carefully protected from fire, where the positive prints which have been made from the negatives are kept and are shipped to the exhibitors with whom they have been "booked." From a financial standpoint the investment in such exchanges is more a capital investment than a banking one. The success of an independent distribution company depends upon its having on the one hand an adequate number of pictures which it can rent and on terms which make it possible to make money and on the other hand a considerable number of exhibitors who are willing to take its pictures at reasonable rental values.

There has been a practice in the past, although it is now not so general, for producers to turn over a negative to a distributor and receive in return an advance of so much money against the probable rentals. In this way the producer was enabled to get some part of his return in advance so that he could proceed to work on his next production. In that case the share of the ren-

(Continued on page 41)

RAYMOND GRIFFITH

The high hat comedian heading for the heights of hilarity with a sensational novelty, "Get Off the Earth."

Boston, Mass., is famous for beans, codfish, culture—and Raymond Griffith. The comedian who has made the high hat a synonym for film foolery, comes from an acting family. Not only his mother and father but his grandfather and great-grandfather were all actors. This explains Raymond's initial stage appearance at the tender age of fifteen months. At seven he acted Little Lord Fauntleroy and at eight the part of the little girl in "Ten Nights in a Barroom." In the course of his long and varied career, Griffith played with the Barnum and Bailey circus, spent eighteen months in Europe with a French pantomime troupe, circumnavigated the globe twice while he was in the American navy, and toured the United States with various stage companies of famous American stars. He started out as a dramatic screen actor back in 1916, soon turned comedian and finally joined Mack Sennett for whom he not only acted but wrote and directed as well. A comic role in Marshall Neilan's production, "Minnie" brought him considerable fame and firmly established him in the comedy field. He has achieved his greatest success in Paramount pictures and is now a star in that organization. Griffith is five feet, six inches tall, weighs 136 pounds and has black hair and hazel eyes.

tals belonging to the producer would be applied against such advance until it was entirely repaid, after which they would generally share on equal terms. Unless the necessity exists, therefore, of making such advances to producers there would seem to be no reason why a distributor would need to apply to a bank for loans.

There have been a number of plans proposed under which the various large companies would combine their distribution office in each center, from which central agency all the various shipments could be made. There would undoubtedly be some saving in this plan but so far it has not met the approval of the larger producers.

Each exchange is under the control of a local manager with salesmen assigned to certain zones. Each theatre is a potential customer and the salesman is provided with contracts and prices, his business being to bring back the signed contract together with an initial deposit and a play date, that is, the date on which the exhibitor agrees to show the picture. As the balance of the contract price is payable when the picture is delivered, there is justification for the statement that the picture business is on a cash basis, the allowance of credit to exhibitors being very unusual. Pictures also are not sold but are rented, this being another instance of the growth of a custom on which the industry is now well based.

The financing of the third group, the Exhibition or theatre ownership is also one in which the banks are not particularly serviceable except such institutions which deal in mortgage loans. Bricks and mortar are always considered capital investments and the erection of a theatre would be guided, therefore, so far as its finances are concerned, by the amount the owners wish to invest plus whatever amount they would be able to acquire through mortgage loans. The modern theatre building, however, especially if it have suitable office space to rent, has met with considerable favor among mortgagees. The theatre as a fire hazard stands in the front rank, and if properly managed, its success is pronounced, making sure that the interest on the mortgage together with its various amortization payments will be promptly met. This is especially the case when the theatre is leased by a concern of financial stability for any reasonable period of years. The modern theatre requires a good organ, proper furnishings and a cooling plant by which the air in the summer is a most agreeable contrast to the heat. It is believed in time that by this means the falling off of theatre revenue in the summer will be materially decreased and this will also be a gain to producers whose rentals would be increased.

With this brief sketch of the three divisions of the industry, we are now in a position to consider its present situation and to give some reliable prophecy as to what is likely to happen in the near future. The position of the industry in size as compared with others has been variously stated to be anywhere from the fourth to the eighth with over a billion and a half dollars invested. There are many figures available giving the number of people who attend the movies weekly, and not only is the domestic business steadily increasing, but within a moderate number of years it is believed that the foreign business taken as a whole will equal the domestic.

The industry now has a number of outstanding companies whose financial standing would seem to be unquestioned. There are a great many new companies being incorporated, in fact, altogether too many, and there can hardly be any question but that many of them, like companies in other lines of business, will not repay to their subscribers the amount that they have invested in them. Within the last year almost one hundred million dollars has been invested through Wall Street flotations alone, and

(Continued on page 45)

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DOUGLAS MACLEAN

A happy-go-lucky funmaker with a laugh complex. Yes, sir, "That's My Baby" is his newest mirthquake.

The fact that he was born in Philadelphia, and is the son of the Rev. C. C. MacLean, D.D., is proof enough that Douglas MacLean was not destined for the acting profession. The additional fact that, after he left school, he tried successively but unsuccessfully to sell automobiles, do newspaper reporting and sell bonds is further evidence that a stage and screen career was not a childhood ambition. However, once he decided upon that line of work, he at once enrolled in the famous American Academy of Dramatic Arts in New York. Upon his graduation from this institution, his work attracted the attention of Maude Adams, who engaged him to play opposite her in "Rosalind," a stage fantasy. Then followed a year in stock with a Pittsfield, Mass., company and another year with the Oliver Morosco Company in Los Angeles, after which he made his screen debut opposite Alice Brady. He played in a couple of D. W. Griffith productions and had the leading male role opposite Mary Pickford in two consecutive pictures. The late Thomas H. Ince recognized his growing popularity and elevated him to stardom. He is now producing under the Paramount banner. Golf and swimming are his favorite sports.

the industry has been recognized to a greater extent by the banks as one that has attained stability.

The reputation that the motion picture industry has gained, that of being an immense money maker, has resulted in the usual influx of fakers and others against whom the public must guard themselves. In this and many other lines, the work of Mr. Will Hays has been of immense importance. His office has been tremendously effective in bringing about a degree of harmony between the various members of the industry and in presenting to the public facts and arguments which have resulted in a marked improvement in the opinion of the public toward the industry and toward its product.

The financial aspect, therefore, will be changed. From now on, the question will be not so much how to raise money in order to produce, but to so equalize the vast sums which are potentially available that it will result in a strengthening of all the factors, and in a harmonious development of the producer and the distributor along equalized lines.

It is a significant fact that in nearly all the companies, the men whose genius established the company at the start are still in control and with the experience gained are in a better position to continue to guide wisely the destinies of their respective organizations.

Not so long ago, Great Britain was aroused by some remarks published in one of their papers that the American Motion Picture was not only becoming very popular throughout the world, but by displaying as it needs must do, although incidentally, the American manufactures, furnishings, dresses, ornaments and the other features that go to make up a picture, it was in reality acting as a tremendous trade getter for American products. There can be no question that this is true to a very large extent, and it is noticeable that the attention of producers is more and more directed to the making of pictures that have an international appeal. Things that would tend to irritate the feelings of important nations are no longer found in the pictures. They aim to tell stories of a universal appeal and are no doubt today the greatest teachers in the world. One could almost call them missionaries that are today working toward international concord. As time goes on and they become more fully developed for educational and scenic themes, their value in industrial life will be immensely enhanced. It is in one way sad to contemplate the day when all of the nations of the world will resemble each other. It is an inevitable part of the democratization of the world and in that the motion picture is playing and will continue to play a tremendous part. This would not have been possible had the industry not reached that point where it was based on sound economic laws. It has met to a great extent the requirements of conservative finance and it is safe to prophesy that in its particular field the motion picture industry will be regarded as highly as the steel or the automobile or any other of the great industries of the country.

ESTHER RALSTON

Paramount's blond goddess is now a star by popular demand! You'll love her in "Love 'Em and Leave 'Em."

Esther Louise Ralston, to mention her full name, has been on the stage ever since she was two years old. The natural conclusion that she comes from a theatrical family is correct. Her parents, May Howard and Henry Walter Ralston made quite a name for themselves presenting Shakespearean and modern plays. Esther was born in Bar Harbor, Maine, September 17, 1902, and received her education in Washington, D. C. and New York. Although she has appeared for more than twenty years before the footlights and Kleig lights, she isn't the least bit artificial or theatrical "The most natural girl I have ever seen," Herbert Brenon, noted director, once said of her. Esther is essentially an old-fashioned girl. She has an abundance of yellow hair, the beauty of which is enhanced by deep blue eyes. She smiles easily, likes to dance, swim and read, but horseback riding is her favorite diversion. It was in 1920 that she played in her first Paramount picture, "Huckleberry Finn." But it wasn't until she played the role of "Mrs. Darling" in "Peter Pan" that she attained screen prominence. She is now enjoying the first sweet thrill of stardom, having been but recently elevated to stellar distinction by Paramount. Miss Ralston is five feet, five and a half inches tall, and weighs 125 pounds.

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FLORENCE VIDOR

The lovely orchid lady of the screen reveals new charms in her first starring film, "Love—The Magician."

Florence Vidor comes from the great open spaces of Texas, and more particularly, Houston. She was educated in a high school and a convent near that city. Unlike the great majority of screen stars, Miss Vidor has had no stage experience whatsoever. She entered pictures immediately after leaving school. Although she had attained popular recognition as an actress of unusual ability, it was not until she entered the ranks of Paramount that she gained anything like real position. And now Paramount has crowned her many years of apprenticeship as a featured player with full-fledged stardom. Miss Vidor is five feet, four inches in height, weighs 120 pounds, and has an olive complexion, brown hair and brown eyes.


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BETTY BRONSON

Where the Peter Pan girl appears, hearts grow lighter. Her elfin wistfulness is irresistibly appealing.

Blue-eyed, brown-haired Betty Bronson claims Trenton, New Jersey, as her home town. But she has childhood memories of Los Angeles and Pasadena, for her family moved to California when she was three years old. Betty attended St. Mary's Academy in the City of Angels until she was eight, when her parents carried her off to New York. She attended public and private schools in New York and New Jersey and completed her education at St. Vincent's Academy in New Jersey, where she specialized in music and French. A growing ambition to shine on the stage or screen prompted her to study Russian ballet under the eminent Fokine, with the hope that a knowledge of dancing would prove to be the "open sesame" to a film or footlights career. Her first screen job was in an Alice Brady picture, "Anna Ascends," in which she had an unimportant bit. She was living with her mother in Hollywood when fame found her for the title role of "Peter Pan." Overnight she became a world figure. And not so long ago Paramount elevated her to full-fledged stardom. She is slightly built, being a scant five feet in height and weighing just a hundred pounds.

Wanted: Film Shakespeares!

By Verne Porter
Editor-in-Chief of Paramount

I WENT to dinner last night with eight motion-picture production executives. One of them was Eric Pommer, head of Ufa, the largest European film company. As always happens, we talked stories.

Where are they to come from?

Mr. Pommer preferred originals, written directly for the screen. So did we—but there are so few good ones. So we go back to books and plays. This German producer had the same complaint; he, too, had to depend on books and plays, because they offered more substance, more sincerity, more labor.

That's the trouble — *Labor. Earnestness. Ideals*.... You wouldn't think of dashing off a novel in a few evenings. Nor writing a play in a week. But, honestly, confess: you've thought to yourself, haven't you? — "If I could get a few free evenings, I'd dash off that movie of mine."

Whether you're a fiction writer, a playwright, or a layman, you're likely to feel the same way. Last night at dinner, I pulled a letter out of my pocket to stress my point, a letter from one of the best-selling authors in the world. "I've sold another picture on a verbal synopsis," he wrote, "and as soon as I get time to rattle off four thousand words on the typewriter, I'll get my dough."

I have two outstanding impressions of the recent Paramount Convention in Atlantic City. The first is that of tremendous, exalting enthusiasm; the other is—stories. Almost as if that word were rubber-stamped on the front of everyone's mind. And I, the newcomer to Paramount, for the first time began to feel a great conscienceness—and if this doesn't sound too grandiloquent, a new professional ideal—to use every fibre of my mentality, resourcefulness and physical energy towards helping to solve the greatest problem of this thrilling picture enterprise—stories.

Jesse Lasky based the whole structure of his new program on stories. D. W. Griffith promised his greatest achievements if he could get the stories. Tom Meighan asked for big, vital—stories. Everyone who spoke based the future on—stories. And as I listened I kept saying to myself, "My God, they're all putting it up to me—not to me, personally, but the thing I represent—stories!"

No wonder I began to think hard. What was wrong? How to get the sort of stories everyone pleaded for? From whom would come the motion picture story of the future?

We get the best novels. We get the best plays. We get the best original stories. But none of these are good enough for this new epoch in the art of the screen. Why? Because the novelist works in a different medium—and a translated medium always loses some of its quality. He depends upon his style for at least half the effectiveness of his material, at least half of its appeal—and usually much more. The playwright, on the other hand, depends upon the spoken word much more than his actors' pantomimicry.

Therefore, novels and plays are substitutes for material even less effective and appealing. Which must mean, then, that the original material written directly for the screen is for the

(Continued on page 61)

HOPE HAMPTON

Whose dainty loveliness in the color film "The Marionettes" has inspired widespread comment and firmly established her as the screen's leading subject for films in color.

Hope Hampton is a star from the Lone Star State, the city of Houston. Equipped with all the freshness and vivacity that comes from a healthy life in the out-of-doors, she determined, upon graduation from the local high school, to embark upon a dramatic career. With her mother she came to New York and enrolled as a student in the Sargent Dramatic School, the foremost school of its kind in the country. So creditably did she acquit herself in the annual play given by the school that she received numerous offers to play upon the stage and in motion pictures. She chose the screen, and thus far has been devoting her talent to pictures. It is more than likely, however, that in the very near future she will also appear on the stage, for she is the possessor of a beautiful singing voice. This, combined with her stage presence and captivating personality presages as brilliant a success before the footlights as she has enjoyed before the Kleig lights. Miss Hampton's hair is a lovely shade of red, her eyes are blue and her skin of the peachblown variety, soft, velvety and of a beautiful texture. She is five feet, five inches in height and weighs about 120 pounds.

most part, not good enough. There is a reason for this, of course: the industry is so young it has not had time to develop technicians. But the worst of all is that, editorially, it has not gained the respect, artistically, of potential artists who have been writing for it in terms of money rather than in the fervor of an artistic ideal. That is the obstacle I find we must overcome.

My best personal friends are writers and playwrights. But they are *writers!* And *playwrights!* Their first interest is the novel. Or the play. I don't blame them; that's their first and only love. That's the medium in which they hope to express their ultimate. We, the films, have offered them a brand new medium which they embrace to gain sufficient income to continue to pursue their old love. And in aiding and abetting them, we have not been fair to them or to ourselves. Most of them are secretly shamefaced about it.

What I am trying to get to is the future film writer, the man or woman who isn't thinking so much of the income as he is of his personal satisfaction at doing — or attempting, which is just as great—something that pleases his inspirational impulse. In other words, the person who has the imagination to commit his genius, earnestly, sincerely, honestly and enthusiastically, to expression in motion pictures —and nothing else.

We don't want the fiction writer who is selling a by-product. Nor the playwright who is tiding himself over a dull season. We want our own geniuses. We'll get them—and the surprising thing is that so few who have latent ability realize their opportunities.

I'm new to this; but I'm not so new that I predict—(and put this down in your notebook!)—that within five years the successful screen writer will stand as high in the temples of art as his present-day brethren of the written word and spoken phrase. I wish a hundred thousand could read this message and prophecy. I wish the ones who come to me day by day could read it—if I could force them to believe it—the fellows who, as a magazine editor, I would never think about except as the veriest hacks, now come in and condescend "to pick up some extra money" out of their film rights. Of course they don't, because a hack is a hack, whatever his medium.

I like this business. I believe in it. I don't want to see it cheated and grafted upon and bunked. It is bigger than the publishing business; it's bigger than the theatrical business; so why should we let ourselves be a side-issue to them? I, for one, don't intend to.

By this time you are beginning to ask yourself where I intend to get our stories. We are going to get them from people who have the imagination and inspiration to write directly for the screen. And we are going to do that even though, to-day, it seems an almost impossible task.

To-day, for the purposes of this article, I asked Maude Miller, who for years has been head of the Paramount reading department, about how many original scenarios had been accepted from the thousands submitted. *None!*

For three years I was editor of Cosmopolitan Magazine. I organized a reading department to consider submitted manuscripts. For one year it cost $20,000. And we never got a publishable story out of it.

I want you to tell this to those friends of yours who have the scenario-writing mania.

I want you to tell them that we expect the scenario writer of the future—not the continuity writer, but the story writer—to come out of this, the world's fourth industry. Out of the thousands of young people who have gone into this business as writers, as readers, as directors, as clerks—who have gone into it not because they couldn't help it but because they have been inspired to enter it and accept the hardships of it just as they would accept the hardships of any artistic profession.

Successful newspaper editors have been reporters. Nearly all successful fiction writers have served the apprenticeship of fifty or a hundred rejections. Playwrights rarely suc-

(Continued on page 65)

W. C. FIELDS

Remember his comicalities in "That Royle Girl?" You'll roar at his antics in "It's the Old Army Game."

For fifteen years, W. C. Fields tried to "get in" the movies. Roars of laughter had followed him around the world and back again—on stages in Melbourne, London, Paris, Berlin, Milan, New York, San Francisco and a thousand towns between—but somehow nobody who had the power to help him seemed to think people would laugh at him on the screen. After a decade and a half of yearning, and hoping and trying, along came D. W. Griffith—and now the stage comic is a Paramount star. Fields, a chubby chap, about five feet eight, with wispy red hair, has been making people laugh for twenty-five years. He started out as a child with that intention by spending his spare time learning to do juggling tricks. His stage debut occurred in a Philadelphia vaudeville house. Always studying new ways to make people laugh, improving old "gags," inventing new ones, perfecting his pantomime, Fields, in the course of time, found himself at the top of the vaudeville heap. After one of his globe-circling tours, he returned to America and became a featured comedian in the Ziegfeld Follies. It was while he was playing in a stage play, "Poppy" that D. W. Griffith saw him and picked him for a comedy part in "Sally of the Sawdust." This was followed by a funny role in "That Royle Girl"—and now Paramount is starring him!

ceed until they have gone through years of discouragement—and learning. All of us must learn our trade. So why should not this be true of the greatest of all artistic enterprises, the motion picture?

I have just reread what I have written. Instead of being light and somewhat frivolous as I intended — and promised — I've gotten so deeply stirred about the message I am seeking to convey, that I realize I have become almost boresomely vehement. But bear with me a moment longer, because I am in earnest.

We are in the biggest business of its kind in the world. By comparison other mediums of expression fade into nothingness. Except that they have artistic traditions. We have to make our own traditions. We must create our Shakespeare, our Bunyan, our Moliere, our Milton, our Dante, our Cervantes.

Think of it! Those of you who have genius are the beginners of a great new art. A hundred years from now, or a thousand years from now, the world will say of someone that he or she was the great scenario genius of the screen. Just as Shakespeare stands as the great genius of the stage.

That is hard to swallow now, now that we are so near to it. But my radio is going while I am writing this—writing this message in one short evening when I'd like to give a month to it. Not so many years will pass before you will sit before your radio and see—and listen, too—to the plays written by the men and women who are learning the art of motion pictures right now. And a hundred years from now they will be acclaimed as geniuses of this age.

When I was a magazine editor I discovered a number of now well-known writers. Perhaps this film business appeals to me so much because I will not only have to discover new writers—but the *first real film geniuses.* That's the fun of life.

"The Ten Commandments" is an outstanding example of the merit of original screen stories. This tremendously successful production is based on an original story by Jeanie Macpherson. (A Paramount Picture)

RICARDO CORTEZ

Handsome, magnetic, a dashing lover and an accomplished actor. Now playing in "Sorrows of Satan."

Ricardo Cortez was born in Vienna, but came to America with his parents at the tender age of three. He received his schooling in New York, and as a young man entered the brokerage business. It didn't take him long to find out that a broker's office is no place for a youth with stage aspirations. So, when the opportunity of playing a motionless part in a stock company production presented itself, he accepted eagerly. The word, motionless, is here used in its literal sense, for his role was that of a soldier, holding a spear and standing perfectly still! He had achieved some success upon the stage when chance took him to Los Angeles. As luck would have it, he attended a supper dance at a hotel there. Among the guests were Adolph Zukor, president, and Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation. Both were impressed with his appearance and personality. Introductions were made, an appointment was arranged, and a few days later, Cortez was signed to a long-term contract. Although he has spent practically all his life in America, Ricardo Cortez has a temperament which is decidedly continental. He is an outdoor enthusiast with a decided preference for polo.


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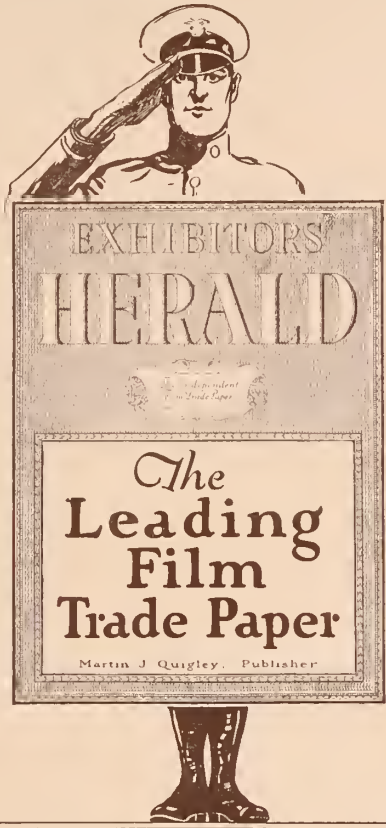

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New Faces for the Screen

By Claude Mitchell
Manager Paramount Home Office Production Dept.

CONSTANT striving for novelty is the mainspring of the entertainment business, of which motion pictures have become the most important branch. Only the new succeeds in arresting, momentarily, the fickle attention of the public. A book, a play, a song, or a motion picture may be ever so good—but along comes another vehicle, saying the same old things in a different way and public interest is instantly diverted. As the young urchin remarked to his companion, on emerging from the New York Public Library: "There ain't a gosh-darned thing worth reading in the whole place! Why don't they get in some new ones?"

Lately the subject of new faces for the screen has given rise to much discussion. In a vague way it is felt that something should be done towards discovering them. The old faces of course, while wearing well from year to year, will not last for ever. "What!" they say, "Can it be possible that in a city of six millions there are not many potential stars, as yet undiscovered? That throughout the entire country there are not hundreds of possibilities—good-looking boys and girls with every aptitude for screen success?" And, indeed, the answer seems self-evident. "Of course there must be!" most people would reply. And "of course" that settles it, so far as current opinion is concerned. But recent investigations have cast at least a doubt upon the matter; and a thorough understanding of its whys and wherefores can only be arrived at through a study of certain underlying fundamentals.

"Tell me what you habitually attend to, and I will tell you what you are." This saying embodies a truth which has been expressed in many different ways. As individuals, everything we know we have had to learn; and we learn most readily the things for which we have the greatest liking or aptitude. Heredity, environment, systems of education—whether enlightened or otherwise—and various factors of economic necessity must all be taken into account. But as a general rule it may be said that boys with a pronounced liking for mechanical things drift, eventually, into some branch of mechanical work; others, quick at figures, may become accountants or statisticians; acquisitive boys have a tendency to become merchants and traders, and so on. Some cynic once said that people with no special aptitude for anything in particular usually become actors or newspaper men. With the feeble humor of cynics we are not concerned. The point to be stressed is that natural aptitude or ability generally determines the career. Most young people are confronted, sooner or later, with the necessity for making a living; they gravitate quickly into channels of activity for which they consider themselves best fitted; and thereafter, principally for economic reasons, they are likely to "stay put," save only in exceptional instances. Hence we rarely, if ever, hear of young mechanical engineers becoming doctors, or of doctors becoming lawyers, or of coal miners becoming theatrical stars. As regards the last, Harry Lauder happens to be a notable exception.

That natural aptitudes exist can hardly be denied. Modern psychologists have stripped

the belief of much of its former mystery and are now beginning to teach us that skill in almost anything can gradually be acquired by the systematic formation of correct mental habits. But the proof nevertheless remains, as a matter of daily observation, that no amount of hard work and application will of itself suffice for the achievement of complete mastery in any art or craft unless some native ability is present to begin with. We are all familiar with the misguided young lady who practises the piano faithfully for four hours a day and, notwithstanding years of effort, still plays abominably. Or with the deluded golf enthusiast, employing professionals to coach him, who never misses a day on the links and yet remains a rotten player. On the other hand, gypsies and many American negroes, for example, have a natural gift for music, enabling them to perform beautifully, without need for long, laborious periods of preparation —and even, in many cases, without being able to read music. The untutored golf caddie often wonders how his opulent employer can be such a duffer.

Manual crafts of all kinds are also more or less subject to the same rule, for some men are handy with tools, while others are not; some women are clever with the needle and others clumsy. There are plenty of everyday opportunities for the development of ordinary faculties—factories, farms, hospitals, law courts, railways, construction activities, offices, banks, shops and ships abound everywhere. If now we name the commonest of all natural aptitudes and show, at the same time, that it seldom survives beyond childhood —notwithstanding that its potential rewards are far greater than the average — then obviously there must be something unfavorable about the opportunities available for its development.

This universal talent is that of acting. Strange though the statement may appear, it is perfectly true. All children, of every race and nationality, are natural little actors. How, indeed, can it be otherwise? During infancy the only way in which a baby can learn is by imitation. It learns to talk and to walk and to feed itself by imitation. Later, from the age of three to that of about twelve, children are forever imitating their elders and each other, as every parent knows. No game that any child plays is ever devoid of unconscious acting. The little girl with her dolls is always a mother. Boys become red Indians, pirates, soldiers and traffic cops by turns. Even when he is older, no normal boy can fully enjoy baseball without pretending to be Babe Ruth or Ty Cobb or some other well-known player. A favorite pastime of street urchins is to caricature unconscious pedestrians whose footsteps they follow. Big little girls gather together in secluded places to give recitations and improvised scenes, after the manner of grand actresses; and nothing pleases them so much as to strut about in long dresses and hats borrowed from mothers or older sisters, with perhaps a touch of rouge or lipstick to heighten the effect. These things being so, why is it that the aptitude is suddenly lost as soon as a certain age is reached?

It is the old story of Adam and the apple. As long as little children remain little children they are free and natural. But as they grow older and learn more, they become self-conscious. This starts a whole train of inhibitions. It strikes them that they are under observation and subject to criticism. A fear of ridicule gradually takes possession of them. Witness the boy who thinks nothing of ragging about and shouting at a hundred or more of his companions on the school playground; but just let these same companions be quietly seated in an assembly hall, waiting for him to appear on the stage, alone, to make a short speech—and what happens? He nearly dies of fright; his legs won't work, his hands assume enormous proportions, his mouth opens but no sound comes. And so a change takes place. Older boys and girls refuse to do the things

(Continued on page 77)

LOIS WILSON

Sweet and wholesome, she creates interest and affection in hearts everywhere. See her in "Let's Get Married."

Although Pittsburgh, Pa., is her birthplace, most of Lois Wilson's childhood memories are of Birmingham, Alabama, to which city her parents moved while she was but a wee bit of a girl. She studied to be a school teacher and would today probably be drilling the youth of Alabama in the three "r's" if she hadn't won a local beauty contest. The lure of the screen carried her to Chicago, where Lois Weber gave her a minor part in a picture she was then making. Miss Weber later took her to Los Angeles and eventually Miss Wilson joined the Paramount forces. She appeared in a series of pictures with the late Wallace Reid, and her work in these and other photoplays brought a volley of praise from critics all over the country. Today her legion of admirers throughout the world attest her enormous popularity. She has dark brown hair and brown eyes.

they did as children, simply because they are childish. Like their elders, they become reserved and put on armor. Young men who allow their emotions to be visible are regarded as effeminate; young ladies, who do the same, as either simple or affected. And so the natural aptitude, for want of use, is quickly lost. Moreover, to remove any lingering encouragement there might be, acting as a profession is undeniably looked down on. The average American family is dead against its sons and daughters "going on the stage." Fathers want their boys to take up something productive or useful, in the common conception of these terms; the mere suggestion of paint and powder and loafing around stage entrances arouses indignant disapproval. Mothers don't want their daughters to become "chorus ladies"—far from it. Notwithstanding short skirts, pocket flasks and "necking" parties, the fact remains that public opinion, as a whole, is still conservative. Large sections of the country are really Puritanical in their attitude towards life. A prejudice against the theatrical profession has been handed down for centuries, from the time when strolling players were indeed adventurers. And, unjustly as we know, it is constantly renewed and kept alive by unfair news reports which herald every delinquent as being connected with stage or screen upon the flimsiest evidence. So while the theatre is extremely popular as a place of amusement, it is far from being regarded as a fitting field of endeavor for the average young person.

Nevertheless, it is universally known that very large salaries are paid to successful actors and actresses; and certainly there is a lure about theatrical life that strongly attracts some people. Many young men and women do become stage-struck at one time or another; and there are others, of more discretion, who give up their secret aspirations in this direction with great regret. Hence it may be safely assumed that the annual number of new entrants into the profession would be far greater than is actually the case if only the proper opportunities were available.

Let us see what these are. All secondary schools and colleges put on one or two class plays each year. These may be classified with amateur performances of all kinds; they are usually managed either by retired actors of the old school or by teachers, and have no practical value whatever as regards training. Next come the innumerable dramatic schools and dancing institutions all over the country, at which prescribed "courses" are given at so much per head. What they attempt to teach is of no practical importance, for hardly a dozen of these places are even so much as known to the theatrical world and no stage manager or motion picture casting director would pay the slightest attention to any of their so-called "diplomas." Lastly, there is the stage door itself and the well-known "extra" gate at the studios. To these forbidding portals all aspirants of every kind eventually must come. And there they are confronted by two old gate-keepers, as old as the theatre itself—Disappointment and Poverty. To youthful eyes they are invisible. But it is possible to get a pretty good look at them through the medium of statistics.

We will begin with the extra list.

Anyone may become an "extra person" by the simple process of filling out a card at a casting director's office. These cards are filed according to type. With the idea of getting a flying start the new extra usually makes the rounds of all the studios, registering at each one in turn. Thus the files of any large studio, such as our own in Hollywood, contain the names of all the extra people at large. There are approximately twelve thousand such cards at our Hollywood casting office, but less than two thousand are on the active list, because this number suffices for the current daily needs

(Continued on page 81)

WALLACE BEERY

If you've seen "Behind the Front," you know that this beloved "bad man" has turned comedian with a bang!

Wallace Beery was born on a farm in Western Missouri. He and his brother Noah were educated in Kansas City. Among their classmates was Jesse James, Jr., son of the famous outlaw. When brother Noah went on the stage, Wallace joined a circus and became an animal trainer, specializing in elephants. The discovery that he possessed a good baritone voice prompted him to give up circus life and take up stage work. His initial experience before the footlights was gained in the Kansas City stock company in which his brother was then working. Later he appeared in musical comedy under the direction of Henry Savage in New York. Wallace started in motion pictures at the Essanay studio in Chicago as a comedian, and appeared in a long series of pictures as a Swedish housemaid! Eventually he went to Los Angeles with Mack Sennett and continued in comedies there. His first dramatic role was in Marshall Neilan's production, "The Unpardonable Sin." Today he is acknowledged one of the outstanding figures in screen character work. Beery is six feet one and weighs 235 pounds. He has light brown hair, dark brown eyes, and is an ardent hunter and fisherman.

of all the studios combined, excepting on special occasions. Only the people on the active list are called for work with sufficient regularity to average, throughout the year, four days a week, at the average rate of ten dollars per day. These are the so-called "bit" extras—people capable of playing small incidental parts now and then. Modern clothes, when expensive, are usually furnished for the women, but never for the men. Hence the latter, in order to be able to accept calls when they come, must be provided with evening clothes, summer flannels and two or three presentable sack suits, together with several changes of hats, shoes, overcoats, etc.; and these must be kept pressed and smart-looking. Ten dollars per week is not too much to allow for the expense of providing and maintaining this wardrobe. So that even among the favored ones, an average net income of thirty dollars per week is about the maximum realized. As compared with wages paid to working people generally, this sum is not attractively large, even if it were steady. But it is not steady; each day is a gamble and frequently weeks go by without a single call.

The confirmed extra, however, never gives up. He lives in a dizzy world of illusion. From his place in the mob he sees others, more favored by chance than himself, playing principal parts at enormous salaries; and his turn, he feels sure, is always "just around the corner." So day by day he grows older and more accustomed to his happy-go-lucky mode of existence. Only after years of disappointment does the realization suddenly strike him that his life, perhaps, has been wasted.

Just above the "extra" comes the "actor." The line separating these groups is sharply drawn and fiercely defended. The extra works in mobs and plays "bits" when he can get them. The actor plays "bits" *only*—parts, he prefers to call them, however small—and will almost starve to death rather than lose caste by being one of a herd. An extra becomes an actor when he has played enough "bits" to be sure of himself. He is never sure of anything else. His one ambition is to establish himself, to create a permanent demand for his services, to join the small, select group of "artists" who get contracts and private dressing rooms. In the meantime, like the humble extra, he scurries about in search of work. He may obtain as much as from twenty-five to fifty dollars per day, or from one to three hundred dollars per week when "on salary." But his periods of employment are brief and irregular, the competition is stiff and greater demands are made on his pocketbook for clothes and other incidentals. There are several hundred of these minor actors in Hollywood, but it is doubtful if any of them make more than a bare living, year in and year out. As a class, their local credit is worthless and they are always worried and anxious.

The genuine artist, when once established, is well fixed. He gets plenty of money, is always in demand and can have things pretty much his own way. If fortunate, he may become a star, a comet or a planet—or even a whole solar system, in some cases. But his numbers are few, very few by comparison with the others. Roughly speaking, there are about 100 stars and some 200 highly-paid artists, continually under contract, in the entire picture business.

For the coming year, 1926-27, about the same number of features will be produced as last year, namely 700, of which about 550 will be made by national distributors and 150 by State Right distributors. Over 95% of these productions will be made at Hollywood, and the figures given for total number of stars and highly-paid artists include the small proportion of those who work either regularly or intermittently in the east. Possibly there may be as many as two hundred minor actors and top extra people, but not more, who succeed in get-

(Continued on page 85)

NOAH BEERY

In a class by himself when it comes to humanizing an unsympathetic role such as he plays in "Padlocked."

Like brother Wallace and many other motion picture players of prominence, Noah Beery was born on a farm—just a few miles out of Kansas City, Missouri. Most of his education was received in a country school and in a Kansas City college. The lure of the stage proved irresistible and soon the O. D. Woodward Stock Company in Kansas City claimed him. In the years immediately following, he played in several stock companies, covering most of the Middle West and many of the eastern states. Altogether, Beery can boast of eighteen years of stage experience. He has appeared in such notable stage successes as "Way Down East," "Strongheart," "Trail of the Lonesome Pine" and "The Fortune Hunter." He was one of the first to realize the potentialities of the screen, and for the past ten years has been devoting his talents exclusively to pictures. As a character actor, he has few equals. Always a lover of the great open spaces, Beery enjoys playing in pictures with outdoor backgrounds. Sport lovers will be glad to know that he is an excellent swimmer, boxer and rider.

ting a precarious living from picture work only throughout the year in New York. So, while the coming national output for 1926-27 will involve the spending of vast sums of money, and will require the services of many thousands of workers in all departments of the industry, yet, as the above analysis shows, as far as *acting* is concerned, only—

100 Stars
200 highly-paid artists, continually under contract
500 Minor actors, as described, at Hollywood
2000 Extra people, averaging 4 days per week at Hollywood
200 Minor actors and top extras, at New York

———

3000 (Total)

will gain mere existence, or better, during the process—a total of only 3,000 individuals in all, approximately.

Because this figure is so small the estimate given is sure to be challenged, perhaps violently, by many who are not practically conversant with the details of production management at the studios. But a check estimate is available, the validity of which will be apparent to all—even to outsiders whose only connection with the movies is that they go to see them often. All movie-goers know that most pictures contain a star; three or four supporting "names"—say five at most, for a high average; perhaps ten minor actors who appear variously as magistrates, parsons, doctors, butlers, maids and so on indefinitely; and a more or less constant quantity of "people," used as animated furniture to dress drawing rooms, lawns, beaches, streets, etc., who go all through the picture—to the number of ten or twelve "couples," say twenty-four persons in all. Frequently large crowds are used for mass effects in short sequences, but the men and women composing them are those, previously referred to, who do *not* derive a decent living from motion picture work only throughout the year. Hence, summing up, we find that about forty recognizable individuals complete the cast of the average feature production. Now, as just mentioned, some 700 features will be produced this year; and, since the production year consists of only ten months of active work, this means that an average of 70 productions will be under way more or less continually. Hence continual employment in acting will be available for a number of people represented by seventy times forty, or 2800 in all. By this calculation the total of the previous estimate is high, rather than low.

It should be observed that we are speaking of average *numbers*—not of a fixed, imaginary group of individuals. The stars and highly-paid artists are definitely identified with the industry; but among the minor actors and top extras, individuals are constantly drifting in and out of the active group, depending upon personal circumstances.

We have been discussing the true measure of opportunity, in acting, which the motion picture business has to offer to young people at large. Let us compare it with opportunities in all other lines of work. There are 113 million people in the United States, of whom about 42 million are engaged in gainful occupations, classified as follows:—

PERSONS 10 YEARS OF AGE AND OVER IN GAINFUL OCCUPATIONS:

(World Almanac, 1926.)

Division of Occupations Both Sexes.	1920 Number	Percentage
All occupations	41,614,248	100.0
Agriculture, forestry, animal husbandry	10,953,158	26.3
Extraction of minerals	1,090,223	2.6
Manufacturing, mechanical industry	12,818,524	30.8

(Continued on page 89)

JACK HOLT

The personification of upstanding, two-fisted manhood he portrays so well in "Born to the West."

Jack Holt has had as many adventures in real life as he has experienced before the camera. The son of an Episcopal clergyman, Holt was born in Virginia, educated at the famous Virginia Military Academy and graduated from there to the job of civil engineer with a railroad. This he gave up in favor of punching cattle in Oregon —an experience to which he owes his expert horsemanship. Seized by the restless urge of the wanderlust, he pushed on to Alaska. For six years he tramped the tundra and frozen trails of "the element shop," as the great Northwest is sometimes called. During the brief summer months, he surveyed mining claims; in the winter he trekked mail for the government, freighted for the road commission and did similar odds and ends of work. Eventually he returned to the States, and after more adventures on the cattle ranges, suddenly found himself one day in San Francisco with but $25 between him and starvation. Through the kind offices of a friend he got a job in the movies as a horseman. Soon he was playing villain roles, but so attractively and sympathetically that he was promoted to leading roles. He is now one of Paramount's most highly prized featured players.

Transportation	3,063,582	7.4
Trade	4,242,979	10.2
Public Service, not elsewhere classified	770,460	1.9
Professional service	2,143,889	5.2
Domestic personal service	3,404,892	8.2
Clerical occupations	3,126,541	7.5

To refer 3000 to 41,614,248 as a percentage is silly—the resulting term, .007% being too abstract. It is clearer to say that only 1 person in every 14,000 workers is now making a steady decent living by acting before the camera. In other words, the chances are as 14,000 to 1 that the average beginner will seriously devote himself to this occupation.

Conditions with reference to the legitimate stage are similar. The novice must buck the same difficulties and hardships, beginning with small stock companies, cabaret shows or travelling troupes throughout the country, and ending with a final assault on Broadway. His difficulties, indeed, are apt to be greater, for besides the qualifications needed for the movies he must also possess a trained speaking voice and a fair knowledge of the English language. Variety actors must have even more to start with—singing, playing, dancing and tumbling being among the commonest of their specialities. Actual statistics concerning the theatre are not available. But the Actors Equity Association's membership is now about 10,000 and includes practically all the actors worth mentioning in the country—both "movie" and legitimate—exclusive of chorus men and women, of whom there are some 5,000 more. The total number working at any given time cannot be stated definitely, owing to fluctuating conditions, but varies from 50% up. It is probably safe to say that a total of 7,500 actors of all kinds and possibly 3,500 chorus people are, on the average, employed with sufficient regularity to ensure a livelihood. Taken even in this broad way, the opportunities in acting offered by stage and screen as a whole cannot be regarded as attractive. To state it differently, even with the small number of players now actually employed, both stage and screen are overcrowded.

Labor—whether professional or otherwise—cannot be expected to flow towards a region of scant opportunity. Artists must live; and when their art will not support them, must find something else to do.

Yet the need for new faces, new personalities, remains. We are all growing older every day and the motion picture star is no exception, as witness the soft-focus lens. Most of the present screen celebrities have survived from the old days of ten or twelve years ago, when people could be given a chance without much risk. Then productions seldom cost more than twenty or thirty thousand dollars and the public was not fussy or hard to please. Now a first-class feature may cost anywhere from one hundred and fifty thousand to a million dollars—and the public demands, or is supposed to demand "names"; the exhibitor certainly demands them. Experimenting with new principal players may be compared to picking winners and backing losers at horse races. But the motion picture business is no longer a speculative proposition; the financial structure of our industry is just as stable as that of other reputable enterprises—wild chances affecting probable returns are seldom taken. Last year Mr. Zukor and Mr. Lasky gave much thought towards solving the problem. Knowing the facts, but wishing to test them, they decided to appeal directly to the public, to see what would happen. The Paramount School was started.

The procedure was as follows. First the curriculum of the school was carefully mapped out. Then a method for receiving applications for admission from all over the country was invented. This included the offer of scholarships, and free transportation to New York for accepted applicants without funds of their own. Lastly, plans

were made to give the scheme the widest possible publicity through the newspapers, over a period which extended for nearly four months. In addition, letters were sent to every college and university, calling attention to the opportunity for such of their students as were interested in dramatic work; scouts were sent to look over thousands of photographs at all the prominent photographic establishments of New York; others attended public gatherings, smart restaurants and night clubs to look for faces; and a large poster was placed in the lobby of the Rivoli Theatre, inviting people to meet a school representative who was always in attendance at every performance. Had there been truth in the supposition that most people are "dying to get into the movies," the response to this systematic campaign would have been enormous; the school would have suffered from an embarrassment of riches.

Less than 8,000 applications were received from the entire country, excluding the New England states. In that district, 12,000 applications were made, owing to the efforts of the Boston Post. But only a few of all the photographs received created interest; most of them were commonplace and unattractive. Nearly every candidate, however, was personally interviewed by a representative of the company; and hundreds were given film tests, either in New York or at other points to which testing units were sent. It had been hoped to open the school with twenty pupils. But in the end, after every effort had been exhausted, only sixteen were found with sufficient merit to be admitted.

From this astonishing result two conclusions can be drawn: first, that huge numbers of people are not really clamoring to get into the movies, when it comes to a show-down; and second, that of those who do want to get in hardly any have the necessary qualifications for conspicuous success. Not less remarkable was the apathy displayed by Hollywood itself. As before noted, some twelve thousand extra people are there, constantly hovering between feast and famine. Yet few of the youthful ones among them were interested enough to apply for admission.

The Paramount School itself was most successful. It marked the first serious attempt by any producing organization to find and train new talent for the screen. The course of study was carefully and scientifically planned, and included lectures by eminent authorities on related subjects, such as psychology. Regular daily instruction was given in every detail pertaining to the groundwork of motion picture acting. In addition, sundry athletic requirements were systematically taught. Great credit must be given Mr. Zukor and Mr. Lasky for their courage and enterprise in founding the school. Besides being a costly undertaking, it involved many hazards of various kinds, each of which, to the honor of Paramount, was squarely faced and surmounted. At the end of the term all the pupils deserved and were given contracts.

The academy will probably reopen next fall, with some modification of the methods first followed. Instead of having fixed terms, opening and closing on stated dates, the present thought is to run it as a sort of sieve, perpetually in motion. The class will be limited to ten pupils, each of whom, as passed by the examining committee, may join at any time—subject to being dropped eight weeks later, if unusual talent is not disclosed within that period. Each student eliminated will be replaced immediately by another, drawn from the waiting list. In this way the sifting process will go on continuously. The few "discoveries" with great ability who may be found from time to time will remain in the class for several months, until they have received sufficient instruction to qualify them

(Continued on page 93)

CLARA BOW

She epitomizes the spirit and zest of fascinating youth. "The Runaway" presents her in a typical role.

Clara Bow reached the screen via a popular modern-day route—a movie contest. She was sixteen years old and attending Bay Ridge High School in Brooklyn, New York, preparatory to undertaking a secretarial career, when she won first award in a Fame and Fortune contest sponsored by the publishers of a motion picture fan magazine. The prize consisted of three outfits of clothes, publicity in their publications consistently issued over a period of two years, and a part in a film production. What normal girl would not give up a secretarial course for a celluloid career? So Miss Bow entered the films with a small part in a picture called "Beyond the Rainbow." Her role proved to be one that could be spared in the final editing, and when "Beyond the Rainbow" was shown on the screen, it was without Clara Bow. Unable to secure another part after such an inauspicious beginning, she resumed work at school. But classroom duties proved dull after the fascinating, though brief, flight in the films. Lady Luck, however, was with her. Elmer Clifton, planning the production of "Down to the Sea in Ships," sought her out and offered her a fine part in the picture. This time she was more successful, and since then she has risen steadily in popular favor. She is now playing in Paramount pictures exclusively.

for small parts in current productions. These "bits" will then be given them, with a view to further training, until at length they become capable of playing important rôles.

It will be observed that finding the pupils is only part of the problem; the other part is what to do with them after they are found. Opportunities are strictly limited, as shown. The first sixteen graduates of the Paramount School obtained immediate employment in a production featuring themselves. Two of the students were then loaned to other firms, while the remainder were sent on tour in connection with showings of "Fascinating Youth." This way of keeping them busy was merely incidental however. Normal opportunities, contingent upon current production, did not suddenly increase as if by magic. Had it not been for the arrangements mentioned, most of the Paramount Junior Stars might now be repining in idleness. And when their tour is over, some months hence, it will be no easier to find work for them as individuals than it was at the beginning. Perhaps a second School picture may then be made, to keep them occupied as a group. Eventually it may be necessary to send many of the graduates to smaller companies for a time in order to complete their training. Playing big parts in small pictures might advance them more rapidly than playing small parts in big pictures. On the other hand, under inferior direction it might spoil them.

The whole question of finding and developing new faces for the screen should now be seen in its true light as one of complicated difficulty. It deserves the best attention of our highest executives as being of vital consequence to the future of our business. Indeed, it is simply amazing that the welfare of a huge manufacturing industry, distributing its product all over the world, should hinge upon the health and ephemeral popularity of a mere handful of featured players, unsupported by plenty of others in reserve. Trusting to luck for the right people to turn up may have been compulsory and excusable in the past; it is not now.

The correction of present conditions should begin by the removal of fundamental obstructions. A bureau should be established to watch for and promptly counteract all propaganda injurious to the stage and screen. The public must gradually be weaned from its old prejudices and be taught to see the profession as it really is today—a worthy and dignified occupation for the sons and daughters of any respectable family. Until this new conception has been built up, efforts to induce large numbers of desirable young people periodically to come forward are not likely to be successful.

Once this preliminary groundwork were laid, finding new people for the screen would tend to become merely a problem of elimination, in which the co-operation of colleges and similar institutions might readily be obtained. The Paramount School—coming in time, perhaps, to occupy a position comparable to that of the French Conservatory—would provide proper means for preliminary training.

The sole remaining difficulty would have to do with enlarging the field of opportunity for practical work at the studios. An intelligent and well-directed policy, subscribed to by all producing firms, should make this possible. There is of course a limit to the number of productions which can be made and absorbed in any one year, imposing its own restrictions on what can actually be accomplished. But the point is stressed that opportunities could be much more widely distributed than at present. In the bid for popular favor the profession can never be otherwise than highly competitive, but larger numbers of people would thus be brought to public attention and the whole standard of motion picture acting would be decidedly improved.

ERNEST TORRENCE

Character actor par excellence, who provokes humor and hisses with equal facility. Now making "Mantrap."

Hoot, mon! Ernest Torrence is Scotch! The elongated character actor was born in Edinburgh, Scotland, and his early life gave great promise of his becoming a talented musician. The promise was fulfilled! After graduating from Edinburgh Academy, he attended school in Stuttgart, Germany, where he studied the piano under Pruchner, a noted disciple of Liszt. Later he won a scholarship at the Royal Academy of Music in London and carried off a gold medal as well. Not content with glory in one line, the ambitious Torrence began taking vocal lessons and in an incredibly short time won Britain's highest honors in singing—the Westminster scholarship. The comic opera field then claimed him, and he distinguished himself in Sir Arthur Sullivan's famous opera, "The Emerald Isle." Next he turned his attention to musical comedies, and in 1911 came to America to play a featured role in Henry Savage's production, "The Only Girl." For nine years he remained on Broadway, until Henry King, then directing Richard Barthelmess in "Tol'able David," picked him for the role of "heavy" in that picture. Since then he has been exhibiting his histrionic ability in Paramount pictures exclusively.

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(Continued on page 101)

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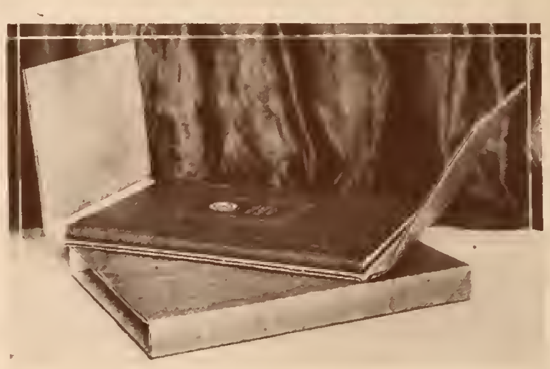

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Neil Hamilton Shirley Mason William Powell Robert Frazer
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in "The Untamed Lady"
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Jack Holt-Florence Vidor William Powell-George Bancroft
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A Paramount Picture
OUR HAROLD LLOYD CLOTH DOLL
POLA NEGRI in FLOWER of the NIGHT
By Joseph Hergesheimer
A Paramount Picture
Liberty Magazine Prize Story
MANNEQUIN
A Paramount Picture

RAYMOND HATTON

A comedy-villain and a wonderful trouper. He shares acting honors with Beery in "Behind the Front."

Raymond Hatton, recognized as one of the foremost character actors on the screen today, was born in Red Oaks, Iowa, July 7, 1892. The urge to act manifested itself early, and at nine he was giving amateur performances in the big barn on his father's farm. Hatton's stage debut occurred when a local organization produced "The House That Jack Built" and he was cast in the role of Jack. His professional career really began when he joined a Des Moines stock company at the age of fifteen. After touring all through the east and middle west with this company, he took a flyer in vaudeville and then decided to go west. He has never regretted that decision for it was on the Pacific coast, in Portland, Oregon, that he met and married Frances Roberts, who was a member of a local stock company. They are regarded as among the most happily married couples of Hollywood. It was Mrs. Hatton who encouraged her husband to try motion pictures. After many heart-breaking experiences, Hatton got his chance and made good. Since then he has risen steadily, until today, under the Paramount banner, he is an established favorite.

Roster of Members continued

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LASKY, JESSE L.
LAWLOR, GEORGE W.
LAWLES, IRENE
LAWRENCE, WILLIAM H.
LEE, PAUL T.
LALANNE, LEO P.
LEMM, THEODORE
LEONARD, ARTHUR
LEPOW, MIRIAM
LERCHE, LILLIAN
LETT, SCOTT L.
LEVACA, HENRY
LEVACA, JOSEPH
LEVIEN, ADA
LEVINE, MARY S.
LE VINESS, ANN J.
LEVITT, SOPHIE
LEWIS MYRON H.
LIEBERMAN, LESTER
LIEBLING, BEN
LINEHAN, CORNELIUS D.
LINKER, BARBARA
LINS, CHARLES R.
LIPMAN, IDA
LIPPLE, MARY M.
LIPSCHUTZ, DORA
LOCKWOOD, PERCY
LOEB, ERNESTINE
LOEWENSTEIN, ROSE
LOMAX, CHARLES
LORBER, HERMAN
LUCAS, ANNA
LUDVIGH, ELEK JOHN
LUFRANO, CATHERINE
LYONS, SARAH

McCARTHY, CHARLES E.
McCARTHY, EDMOND J.
McCARTHY, JOSEPH P.
McCLAVE, OWEN J.
McCOMB, VERA G.
McCORMICK, HELEN C.
McCULLEN, JOHN J.
McEACHERN, LOY W.
McEACHIN, DOUGLAS D.
McFALL, HELEN M.
McGOVERN, HELEN M.
McGUIRE, FRANK
McILVAIN, WILLIAM S.
McKENNA, FLORENCE A.
McKENNA, ROSE
McKIEVER, ALFRED
McLEAN, DOROTHY M.
McLOUGHLIN, JOSEPH P.
McLOUGHLIN, SALLY C.
McMAHON, EDWARD J.
McNEIL, PERCY L.
MacINTYRE, ROBERT
MACKINTOSH, WALTER
MACSALKA, JOSEPH L.
MADER, ROLAND P.
MADIGAN, KATHLEEN M.
MAHONEY, ISABEL
MALMUND, ANNETTE
MALONE, HELEN M.
MANNING, FRANCES A.
MANSFIELD, JOHN E.
MARCUS, ALLEN E.
MARX, HARRY
MARX, RUTH
MAY, MARION A. G.
MENDELSON, JEANETTE
MENGEL, AGNES F.
MESSICK, MICHAEL ALLEN
MESSINGER, LILLIAN
METZLER, FRED L.
MEYER, FRANK
MICHEL, A. JOHN
MILLER, ADELAIDE
MILLER, ANN
MILLER, JOHN J.
MILLER, LILLIAN
MILLER, MAUDE K.
MILLER, MARTHA
MINER, CATHERINE
MITCHELL, CLAUDE
MOHRHARDT, FRED
MOLONEY, DOROTHY
MONTAIGNE, IRENE
MONTGOMERY, ROBERT C.
MONYEK, SARAH
MOODIE, MARGUERITE
MOON, RUSSEL B.
MORIARTY, FLORENCE V.
MULLEN, MARTIN J.
MURPHY, KATHRYN
MURRAY, RICHARD F.
MUSCAT, RUTH

NADEL, HARRY A.
NATVIG, ANDREAS S.
NAYLOR, ELSIE
NEWMAN, MARY
NEWMAN, SYDELLE
NICKERSON, V. BARBARA
NOTARIUS, LOUIS
NOVAK, ARTHUR
NOVAK, HARRY
NOVAK, SAMUEL
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NOVOTNY, ANTON

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O'CONNOR, HELEN
O'DONNELL, WILLIAM
OESTREICHER, GEORGE
O'HAGAN, MARIE
OMAN, MAY
ONATIVIA, ELIZABETH
O'NEILL, LAWRENCE J.
OSTRANDER, LENORA
OSWALD, C. L.
OTTENANT, BEATRICE

PAIDLE, HELEN
PALMER, SAM D.
PAPAJCIK, JOHN
PARKER, JOSEPH V.
PEDERSEN, CONRAD H.
PERES, JOHN L.
PESKY, ETHEL
PETERS, EMMA
PETERSEN, AUGUSTA
PHILLIPSON, JOSEPH A.
PINDAT, JOHN L.
PINEAU, WILFRED J.
PLUNKETT, JOSEPH I.
PLUNKETT, OLIVE
PORTER, VERNE
POTTER, HARRY S.
POWERS, ELISABETH
POWERS, MARION J.
POWERS, ROBERT
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PRESS, MORRIS
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RADIGAN, ELIZABETH R.
RAIBOURN, PAUL A.
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RATH, FREDERICK
RAVENER, KATHLEEN O.
RAYNIS, ALEXANDER S.
REICHENBACH, ALDYTH
REIFFEN, GEORGE E.
REILLY, JAMES B.
REINHARDT, EVELYN
REISMAN, PHILIP
RICKMAN, EDWIN
RIGNEY, YVONNE M.
ROBERTS, EDWARD B.
ROBERTSON, GRACE A.
ROBINSON, HERBERT L.
ROGERS, GEORGE D.
ROPER, JOHN
ROSEN, MAX D.
ROSENFELD, MARTIN
ROSS, CHARLES
ROSS, HARRY
ROTH, MARION
ROTHMAN, RUTH
RUSSELL, MARGARET

SAAL, WILLIAM
SADLIER, FRANCES
SALSBURY, HENRY L.
SALZBERGER, EDITH
SALZBERGER, LINDA
SAMSON, SAMUEL R.
SARFATY, ROSE D.
SAUNDERS, RICHARD W.
SAVAGE, BLANCHE
SAVARESE, LOUIS J.
SAVELL, LEON M.
SCHABACKER, CHARLES W.
SCHAEFFER, PHILIP
SCHELLHORN, EDWARD J.
SCHECHTER, SHIRLEY
SCHLANSKY, HATTIE
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SCHEUER, ELIZABETH
SCHEUER, LEWIS M.
SCHIAVONE, SAUL
SCHNEIDER, LEWIS E.
SCHOTT, CARMAN
SCHRADER, FREDERICK W.
SCHREIBER, FRANK
SCHUETTE, CHARLOTTE
SCHUSTER, EDWARD A.
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SCOTT, IRENE F.
SCULLY, WILLIAM V.
SEIDELMAN, JOSEPH H.
SHANNON, THOMAS O.
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SHAUER, MELVILLE A.
SHELLER, LAURA M.
SHEPHERD, GEORGE C.
SHORT, ELMER R.
SHRECK, JAY M.
SHULTZ, SEYMOUR
SHUMAN, REBEKAH
SIEGAL, SARAH
SIMPSON, MORRIS H.
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SINGERMAN, SOPHIA
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SMITH, BESSIE
SMITH, BETTY
SOUHAMI, DAVID
SPEER, JAMES J.
SPIDELL, GEORGE M.
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STERN, DR. EMANUEL
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STRUP, MARY
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SULLIVAN, IRENE
SUMMERLYN, ELIZABETH
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SUREDA, JOHN V.
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SUSSMAN, WILLIAM
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SWAYNE, HELEN W.
SWEENEY, JOSEPH J.
SWENSEN, AXEL R.

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TIERNAN, FLORENCE
TORMEY, MILDRED
TOUSSANT, ARMAND R.
TRAW, CHALMERS S.
TRAW, HOMER S.
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TURECKIE, FELICIA
TURNER, MARIE

UGAST, EDWARD

VALENTINE, CYRIL D.
VAN BERGEN, EMMA
VAN MEEL, EMILE
VARGAS, MARTHA
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VOGEL, ANNE
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WALSH, JOSEPH A.
WALSH, THOMAS
WANGER, WALTER F.
WARD, CATHERINE
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WOLFE, DOROTHY R.
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WOLFINGER, SYLVIA
WOOD, JOSEPH R.
WOODS, KATHLEEN

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What's Right With the Movies

By Jay M. Shreck

THE progress of the motion picture in both education and entertainment is epoch-making. That is not idle comment by one whose livelihood is dependent upon the screen. It is the statement of President Calvin Coolidge, whose admiration for the motion picture has been expressed so often.

When the motion picture industry was planning to observe its twenty-ninth anniversary with a national "Greater Movie Season," President Coolidge conveyed this message to the industry and to the public:

"Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success."

Every day the peoples of the world, through their attendance at the thousands of theatres which circle the globe, are expressing mutely the same sentiments conveyed by President Coolidge's encomium to a remarkable industry. Remarkable in many respects, for as Will H. Hays, President of the Motion Picture Producers and Distributors of America, has so aptly put it, "No story ever written for the screen will be a more dramatic story than the story of the screen itself. Its progress and development are like a tale from the Arabian Nights."

The beneficial influence of the motion picture industry is beyond estimation. The motion picture is entertaining, it is educational, it is inspirational. Only a supernatural power can vision the infinite possibilites of the screen in the future.

The motion picture erases class distinction. Attend any performance you wish at a representative picture house. You will find there the rich and the poor, the old and the young, the blind and the deaf. You will find there, perhaps, representation of all nationalities. It is truly the universal form of education and of entertainment.

There are those who will question our inclusion of the blind. Yet, no experience ever offered material for a finer human interest story than the experience of watching a blind man, accompanied by his wife and children, enjoying a Charlie Chaplin comedy. So engrossed was he in the laughter of the audience and in the antics of Chaplin as described by his wife that he insisted on "seeing" the picture twice.

Pictures take us to strange lands. They give us romance and drama, they make us laugh and forget, they make us weep and remember. They give us the history of the ages.

For a keen appreciation of what the motion picture means to the public, one should read the following essay by Mrs. Ruth Griffith Burnett of Indianapolis, Ind., who was awarded first prize in a nation-wide contest conducted during "Greater Movie Season." Her essay reads:

" 'Sing us a song!' was the demand of yore and the wandering minstrel complied. As he sang the song of valor there unrolled before the eyes of his listeners a picture to teach, to inspire and to entertain them.

"'Tell us a story!' was the demand of our fathers from the oasis of the firelight. And as the story-teller, beloved and admired, told the story, there unfolded before the eyes of his hearers a picture to teach, to inspire and to entertain them.

"'Show us a picture!' is our demand, and lo, we are given the magic of a real picture with the enchantment of the minstrel and the charm of the story-teller.

The poetic beauty and fascinating charm of Samoa is glamorously pictured in "Moana," Robert Flaherty's true epic of life and love in the South Seas. (A Paramount Picture)

"In the broadness of its scope and its capacity for the portrayal of things great and small, the motion picture shows me history, science, art and literature. From India, with its swarming highways, to barren Alaska, the world is mine, the generous gift of the camera.

"Because it depicts humanity the motion picture inspires. Its subtle sermons are abiding. It takes from my tongue the timid 'I can't!' and in its place puts a brave 'I'll try!' It lightens the corners of pride and indifference and makes me a little more sympathetic, more tolerant and more fit to take my place beside my fellow men.

"It entertains me. It draws me without my accustomed self and lets me laugh until the tears come, or sit upon the edge of my seat in suspense. It makes me glad to be alive.

"Education, inspiration and entertainment. These three the motion picture means to me."

Throughout its existence, the motion picture has afforded the public entertainment at a nominal cost. It is the one form of amusement for the family as a whole, for the admission is not prohibitive. That fact in itself is of great importance. Before the advent of the motion picture, the family was divided in its amusements. Father, mother and children sought different recreational pursuits. Today, however, the family may attend the theatre together and be sure that each will find something of particular and special appeal to himself. The family is thus held together and made better for this association. With the family held together, society becomes more closely knit, for the family is the basis of society. Society made happy, is peaceful, and so it goes.

With amazing authenticity and thrilling realism, "Grass" depicts the grim struggle for a bare existence of a forgotten people in the wilds of Persia. (A Paramount Picture)

(Continued on page 106)

We have only to look at the number of schools and universities using pictures as aids to instruction, to understand how the motion picture helps the child in learning. The educational and mental welfare of the child are so closely connected that we are linking the two together.

Education, analyzed, is merely the transference of thought, feeling and knowledge from one mind to another. By speech, by literature, and by example or observation, is this transference possible. In the first two, there is the limitation of tongues, unintelligible to strange ears. In the latter, only, is there universality of transmission.

The motion picture is the long sought universal language and at once the simplest. From time to time we have heard of efforts to create a universal language of words, whereby the Chinaman and the Englishman, the Turk and the German might converse together and understand one another. But, the solitary example of the apostle's ability to talk in divers tongues excepted, no successful plan has yet been launched to make men understand in words uttered by strange tongues.

The fact that the motion picture's appeal is through the eye, makes this universal understanding possible. A mother in darkest Africa is still a mother on the screen and the child of China is a child still and it takes no labeling with words to make these facts intelligible.

Not only is a fact grasped through pictures but the fact once registered is retained because the impression is through the eye. What is seen is remembered. Demonstrations have proved that children and adults alike learn best through the use of pictures in motion. One professor in the University of Oklahoma recently conducted a series of searching tests on the subject. He took a dozen students of the same mental development and formed three groups of four members each. One group was taught by films. A second was taught by a superior teacher, and the third by an average teacher.

The film group scored an average of 74.5 per cent; the superior teacher's group 66.9 per cent; and the average teacher's group 61.3 per cent. The clean-cut decision, therefore, lies with the motion picture screen.

When the United States Commissioner of Education, John J. Tigert, recently said: "Within the celluloid film lies the most power-

(Continued on page 109)

A biology class at Washington Irving High School learning the wonders of that science through the medium of motion pictures. (Photo, Courtesy Bureau of Visual Instruction)

ALICE JOYCE

Whose consummate ability as an actress is enhanced by an innate charm and a quiet patrician beauty.

Alice Joyce was born in Kansas City, Missouri. After being educated in that city, Miss Joyce became a telephone operator, but, fortunately for the movie fans, soon abandoned it for screen work. She was one of the first of the famous Vitagraph stars, and, although still very young, has had a wealth of experience in pictures. She was recently signed by Paramount and has already made three productions, "The Little French Girl," "Mannequin" and "Dancing Mothers." At present she is a member of the all-star cast filming "Beau Geste" under Herbert Brenon's direction. Miss Joyce is five feet, seven inches in height, weighs 120 pounds and has brown hair and hazel eyes.

ful weapon for attack on ignorance the world has ever seen," he was expressing the mature judgment of a man who knows education, schools, books, and teachers.

The field in which motion pictures are used educationally is limitless. The arts, the sciences, music, surgery, industries, all have employed the screen with beneficial results. History is being taught as never before. Geography takes on a new meaning. Instead of the shaded maps, you actually see on the screen the towering mountains and broad surging streams.

A Pathe News cameraman midst the desert sands and towering pyramids of Egypt. (Photo, Courtesy Pathe News)

The educational film is of a double nature. It may be the strictly pedagogic film, planned for, synchronized with, and adapted to classroom and textbook instruction—one of educational value first of all. Or it may be the semi-educational film which includes practically all films produced, especially those of historical, entertainment or travel interest.

In the entertainment field, which is rightly the field of the motion picture, for we must not forget that primarily the motion picture is a medium of entertainment and must retain this as the essential characteristic, we may be-

This scene from "Irish Luck" shows Thomas Meighan preparing to kiss the Blarney Stone. The picture was actually filmed in Ireland against a background of Erin's famous beauty spots and historic places. (A Paramount Picture.)

gin with the newsreel. Here is an animated press, telling each week, or perhaps twice a week, the current history of the world. On what parchment could this history be better written? Here we have the actual inaugurations of our presidents, the actual sinking of battleships, the developments of the air service, the building of great cathedrals, the meetings of the world's greatest men, all the fan-fare and glories of conventions, of world conferences, everything in short that goes to make up our national and our international life. These events are brought to our doors every week and offered in an entertaining and highly delightful manner in our theatres.

Next, consider the travelogue which transports you to other lands and other climes, that

A Pathe News cameraman getting a bird's-eye view of a city in India. (Photo, Courtesy Pathe News)

A monumental screen achievement, "The Ten Commandments" has been hailed as "the greatest sermon ever preached." (A Paramount Picture)

Filmed in France with the co-operation of the French government, "Madame Sans Gene" vividly recreates the colorful days of Napoleon. (A Paramount Picture)

teaches you the customs of strange people, that brings you their problems and their pleasures, that links you with the rest of the world, satisfies your longing for travel which many of us cannot satisfy, and works for universal understanding and cordiality between races of men. We have often watched a travel picture taken on some lonely, barren coast just at sundown, when the waves were splashing a hundred feet in the air as they bombarded the shore—scenes that in all probability we could never see otherwise—and we were surprised how the picture seemed to wash us free of our thoughts and worries. And perhaps you have felt the same way.

When we think of historical, or semi-historical pictures which have been produced, there is a list in which may be included hundreds of features. We have all seen pictures based on the Revolution, the Civil War, the French Revolution, on countless events in American, German, Russian, English and Egyptian history. We saw the early struggles of this country in "America;" the "Yale Chronicles of America" carried on the theme. We saw the West developed in "The Covered Wagon" and in "The Pony Express." We watched the first railroad spanning the continent in "The Iron Horse." In "The Birth of a Nation" we saw our country divided. In "Abraham Lincoln" we saw the breach healed. In "Hearts of the World" we went to the trenches with our soldiers in France. In "Orphans of the Storm," "Madame Sans Gene" and "Scaramouche" we viewed the French Revolution in all its horror and splendor. "The Sea Hawk," "Dorothy Vernon of Haddon Hall," "Captain Blood," had English period settings; "Quo Vadis," "Nero," "Ben Hur," had Roman backgrounds; "The Ten Commandments" was based on the Biblical story of the covenant; "The Wanderer" was the story of the first black sheep. "Nanook of the North" and "Grass" took us to frozen climes and showed us how men struggle for existence there. "Moana" transported us to the South Seas for the same purpose.

In all of these pictures—and in many more

(Continued on page 113)

"The Covered Wagon" is a living, breathing historical document that reveals the hardships of the sturdy pioneers of the early West. (A Paramount Picture)

The Red Man's gradual eclipse before the irresistible sweep of civilization is poignantly pictured in "The Vanishing American." (A Paramount Picture)

LAWRENCE GRAY

Rapidly coming to the fore as one of the screen's favorite leading men. He's featured in "Palm Beach Girl."

Lawrence Gray has Bebe Daniels to thank for adopting a film career. It was Bebe who first put the acting bee in his bonnet. Miss Daniels and Gray met several years ago at the West Coast studio of Famous Players where the latter was handling the job of production manager. Bebe urged him to consider a career before the Kleig lights, but it wasn't until he lost his job of manager, due to a lull in production activities, that Gray decided to don the greasepaint. He came East, got a small part in "His Children's Children," in which Miss Daniels had a featured role, and then returned to Hollywood, determined to make a serious effort to establish himself in the ranks of the screen's leading men. After several months of fairly regular "extra" work, he was placed under contract to play in Paramount pictures exclusively. Gray was born in San Francisco, was educated there, and then entered the export department of the Standard Oil Company. He enlisted in the navy during the war and was discharged with the rank of ensign. He obtained a position in a bank but left it for the job of production manager at the Lasky studio.

"The Pony Express" recalls the heroic exploits of those lightning riders who carried the fast mail in the turbulent days of 1860. (A Paramount Picture)

that have been made with period backgrounds—every care has been taken to preserve the details of dress, manners, and appearances. Research men in the studios spent months in study. When we saw these pictures we saw not merely men and women actors but men and women of the days depicted in settings of the period. All of these things, presented in a flash and retained by the mind through the agency of the eye, could not have been learned otherwise except through months and maybe years of personal study and research.

As to the strictly pedagogic pictures, that is, pictures made especially for use in the class-

"The Air Mail" serves to emphasize the dynamic development and tremendous growth of our country in the past seventy-five years. (A Paramount Picture)

rooms, we may look to what Mr. Hays has said on the subject:

"We are looking forward to the establishment of the motion picture film in every school in the country as an adjunct to the verbal instruction of teacher and the printed lessons of the textbook. It seems to be a fact that we understand more clearly and retain in memory more distinctly and permanently that which we see, rather than that which we read or are told about. The quickest way to the brain is

In "Not So Long Ago" the camera revives a New York of another day when the women wore flounced dresses and the automobile was called "a horseless carriage." (A Paramount Picture)

through the eye and one of the most appealing messages the eye can transmit to the brain is the picture of motion.

"A committee of distinguished educators, appointed from the National Educational Association, has been, at our invitation, engaged in drawing up a program of subjects which they think might well be taught by the film, and has been studying the best means of coordinating the motion picture screen with the present oral and text-book teaching plans.

(Continued on page 117)

LOUISE BROOKS

A scintillating mixture of brunette beauty and spirited youth. Now glorifying "It's the Old Army Game."

Louise Brooks is a recent newcomer to the ranks of screen players. Before casting her lot with motion pictures she was a featured dancer in Ziegfeld's Follies and "Louie the 14th." Prior to that she danced in George White's "Scandals" and at the Cafe de Paris in London. She was born in Wichita, Kansas, and as soon as she was old enough to formulate an ambition decided on the career of a dancer. She joined the school of Ruth St. Denis and toured the United States for two years with the St. Denis dancers. Her jet black hair is bobbed, with a straight youthful bang effect. She has dark brown eyes, is five feet, two inches tall and tips the scale at 120 pounds. She has been signed to a long term contract for important roles in Paramount pictures, and has already given an excellent account of herself in three productions, "The American Venus," "A Social Celebrity" and "It's the Old Army Game."

They have made their report. We, on our part, have offered our facilities for picture making and our best technicians, and under the guidance of these educators we hope to make motion pictures which shall be pedagogically, scientifically, and psychologically sound. The development is on the way and some of the educators seem to think it may bring about the greatest contribution to the cause of education that has been made in generations. It will be a slow procedure but I

The West of 1876 — a vast wilderness ranged by great herds of buffalo and inhabited by fierce, nomadic Indians — lives again in "The Thundering Herd." (A Paramount Picture)

have very high hopes for it. To have motion pictures and not apply them scientifically to education is as intelligent as to use printing solely for novels."

Indirectly, the motion picture has a tremendous influence on education. Any librarian will tell you that pictures inspire reading. Not only are the books from which pictures are produced eagerly sought, but other books, relating to the period, are in demand. Not long ago the editor of an Eastern newspaper sent out a query to the leading librarians of the country asking them what effect pictures had on their library's circulation, and in practically every case the answer was that the demand for books increased enormously, and in most cases beyond the supply, before, during, and after the showings.

The effect the screen has had on music is of noteworthy interest. In the larger cities today practically all the theatres have orchestras. Some have only a few pieces, some as many as 50 pieces. Practically every theatre has an organ. Ten years ago the music was slipshod, improvised. Now it is worked out months in advance, and arranged to synchronize with the pictures. Overtures from Wagner or Tschaikowsky are ordinary occurrences, and audiences like that type of music. They have come to know good music by hearing it played in the motion picture theatres. In a music memory contest conducted in New York a few months ago, the children's knowledge of music was astounding. Much of the credit was freely given the motion picture managers by the teachers who held the contest.

In the colleges and universities today, thought is being given to instruction in mo-

Underlying the spirited action and red-blooded romance in "Wild Horse Mesa" is the worth-while thought of kindness to animals. (A Paramount Picture)

tion picture photography and scenario technique, and all of this thought will be brought back to the people later in a finer understanding and more beautiful conception of the countless uses to which the screen may be put for education.

As to the effect of motion pictures on the moral welfare of the child, there is not the slightest doubt that motion pictures inspire children to kinder things. Take a picture like "The Song of the Nightingale." In this picture the child is taught to be kind to birds. A little girl captures a nightingale and holds it

There is something spiritually inspiring about "The Wanderer," that great Biblical spectacle, based on the age-old story of The Prodigal Son. (A Paramount Picture)

prisoner. That night the bird sings to her of his mate and of his happiness, and she releases him to go back to his nest. In return, the nightingale gives the child his voice. That is why by day the nightingale is silent because his voice is the voice of children. It is a pleasure to record that this picture was awarded the Riesenfeld gold medal for the best short picture of the year 1925.

What picture of historical or semi-historical nature does not arouse a finer spirit of patriotism in the child? Did you see "America?" If so you will remember how the boys and girls applauded and voiced their approval and then went away, thousands and thousands of them, imbued with a newer and finer spirit of patriotism and love of country which is certain to be reflected in the moral views of their lives as they grow to manhood and womanhood.

Take the pictures of mother love and look how they bring home to children the fact of the home and the family. Take pictures like "Wild Horse Mesa," that taught them to be kind to animals; one like "The Ancient Mariner," that taught them to love all creatures; one like "Thank You," that taught them to respect the church and the minister.

Another field in which the motion picture has done heroic work and one which we should not forget, is in the promotion of international amity and friendship. Every effort is made to preserve the national characteristics of other peoples. Governments, wisely, are cooperating

(Continued on page 121)

"Peter Pan"—the greatest family motion picture the world has ever seen. Nobody is too young to enjoy it and nobody's too old to feel like a happy kid when he sees it. (A Paramount Picture)

WILLIAM COLLIER, JR.

Leaped into the limelight with "The Wanderer" and is gaining new fame and glory in "The Rainmaker."

By heredity and environment, William Collier, Jr., is an actor. He was born in New York City, and from the time he was old enough to know what it meant, he cherished an ambition to follow in the footsteps of his famous father. Collier, Sr., decided that an education would not hurt the youngster, consequently, the boy's first chance to uplift the stage came after he graduated from Colgate Preparatory School. For a number of years he played minor parts in his father's productions. Finally, the movie germ bit him and he went to Hollywood, determined to carve out for himself a screen career. He soon discovered that being the son of a distinguished father was considerable of a handicap. Hard-boiled directors figured he was trying to crash in solely on his dad's fame. The late Thomas H. Ince gave him his first chance when he assigned him to the role of office boy in "The Bugle Call." He evidenced real histrionic ability and other parts followed in various pictures leading up to his choice for the title role in that great Biblical spectacle, "The Wanderer." His success in this production was so pronounced that Paramount signed him to a long-term contract. He is five feet ten inches in height and weighs 145 pounds.

in these matters and the screen, the one universal language, is going to every part of the world spreading the gospel of brotherhood and the kinship of all men. It is teaching all nations that under their skins all men are alike.

In matters of religion the motion picture has done considerable. "The Ten Commandments," showing Moses receiving the ten laws from God, is taking the Bible to the people as nothing else has done. Hear what one minister thinks of it:

> "When it was reported many months ago that a commercial company was filming 'The Ten Commandments' many of us felt that this was apt to be something of a travesty on one of the sublimest and most epochal events of history.
>
> "When the picture was first produced in a New York theatre at top-notch prices, I attended with a group of clergymen as guests of the management, expecting to see a great spectacle, and also prepared to see violence done to the real spirit of the Decalogue and of the method by which the law was given to man. Frankly, I may say, we were a critical group.
>
> "Two hours and a half later we emerged from the theatre onto the great White Way to be suddenly jarred back into the world of realities. The evening rush hour was on, the floods of humanity were surging by in two mighty currents, and there at the entrance stood a woman selling copies of 'The Atheist.'
>
> "No, let us rather say we came from the world of realities as spread before us on the screen, out into a world of unrealities. God has rarely been more real to us than he was for the space of one afternoon. If one message above another is needed by our pleasure-loving, law-breaking age, this picture brings just that message.
>
> "Thanks to a motion picture company, a director, a scenario writer, actors and all others who are bringing this message to millions of people. Every American owes it to himself to see the world's greatest and best motion picture."
>
> *Dr. Chester C. Marshall, Bridgeport.*

In "Thank You," which was the story of a minister in a small town—a picture made, by the way, with the help and assistance of a group of distinguished ministers—the matter of proper support of our pastors was forcefully told. And of it the Rev. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, said:

Across the magic of the silver screen, "Old Ironsides," blazing symbol of American valor and patriotism, is to sail forever before the eyes of the world. James Cruze is now filming this historic epic. (A Paramount Picture)

> "The motion picture 'Thank You,' recently released by the Fox Film Corporation is altogether praiseworthy, dealing as it does in clean and wholesome fashion with the woes that beset the undersalaried small town minister.
>
> "Though abounding in whimsical situations and rich with laughable comedy situations there is a lesson in the story, and the religious atmosphere is so splendidly attained that churchmen and churchgoers will be pleased rather than offended."

As an entertainer, an inspirational force, and as an educator, the motion picture has not

(Continued on page 123)

MARY BRIAN

Captivatingly pretty and delightfully talented. Her girlish winsomeness shines out in "Beau Geste."

If her family had not decided to move from her home in Dallas, Texas, to Los Angeles, the screen might have missed one of its most charming young actresses in Mary Brian. Born and educated in Dallas, Miss Brian spent seventeen of her eighteen years in that city. After her family moved to Los Angeles, she pursued her hobby of portrait and water color painting. Her ability along those lines had won her praise and advice in technique from the famous Austrian artist, Linnekamp. Shortly after her arrival in the west coast city, one of her friends entered Miss Brian's name in a personality contest conducted by a local newspaper. The winning of this contest brought her to the attention of Albert Kaufman, then manager of the Metropolitan Theatre in Los Angeles, who gave her a part in one of his elaborate film prologues. At this time Herbert Brenon was searching high and low for a girl to play "Wendy" in his proposed filming of "Peter Pan." Mr. Kaufman arranged for Miss Brian to meet the motion picture director. A screen test convinced Mr. Brenon that he need look no further for his "Wendy." Her success in that role is now history.

The romantic life story of this hilarious Connecticut Yankee whose amazing exploits have won him the title of "king of showmen" will be unfolded in "The Greatest Show on Earth." (A Paramount Picture)

been excelled. And we may well say with the writer in the New York American not long ago:

"Credits and Debits"

"Motion pictures have opened to millions new vistas of knowledge and beauty.

"They have brought the glories of an Alpine sunset, the mysterious charm of the Orient, the cool feathery waterfall, the multitudinous wonders of nature into the drab lives of the tenement dweller, the factory worker.

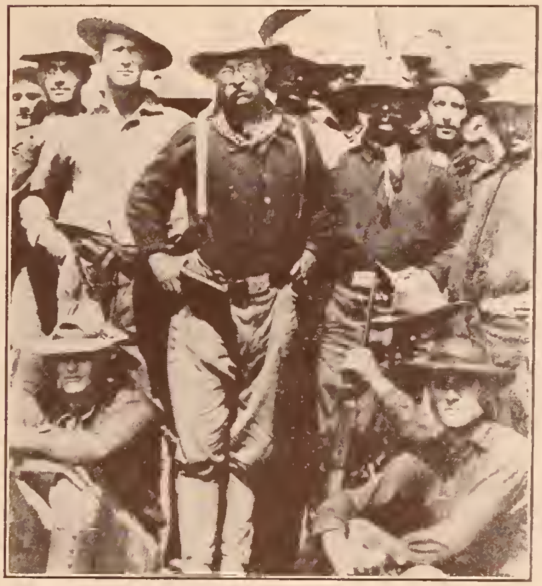
"They have provided countless hours of laughter, of romance and adventure for a great class of Americans who are otherwise unable to afford the luxury of frequent entertainment.

"They have given surcease from toil, forgetfulness to the troubled heart, courage to the despairing.

"The motion picture has given opportunity to millions to see the work of great artists, to know many of the best actors and actresses of the generation; and it will preserve to posterity the histrionic art of this period.

"The motion picture industry has played a noble, generous part in every public charity. It has fed the orphan of every land, and during the war it was the Government's greatest propagandist.

"How insignificant are its offenses in the light of its achievements!"



"Teddy" Roosevelt with a group of his men during the campaign of the Rough Riders in Cuba. "The Rough Riders," now being filmed, is a vivid cross-section of those stirring days of '98. (A Paramount Picture)

INDEX TO ADVERTISERS

INDEX TO ADVERTISERS

TABLE OF CONTENTS

Key to Photographs